

THE MUSICAL
MISCELLANY;
Being a COLLECTION *of*
CHOICE SONGS,
AND
LYRICK POEMS:

*With the BASSES to each TUNE, and
Transpos'd for the FLUTE.*

By the most Eminent MASTERS.

Behold and listen, while the Fair
Breaks in sweet Sounds the yielding Air;
And with her own Breath fans the Fire,
Which her bright Eyes did first inspire. *Waller.*

VOLUME *the* FIFTH.

L O N D O N:

Printed by and for JOHN WATTS, *at the* Printing-
Office *in* Wild-Court *near* Lincoln's-Inn Fields.

M DCC XXXI.



THE
PUBLISHER
TO THE
READER.

I HAVE now compleated this
COLLECTION in Six Volumes,
according to my former Promise;
wherein are such a Variety of NEW
TUNES by the most Eminent Ma-
sters, that I doubt not but it will
meet with a favourable Reception
from the Publick, that hath re-
ceiv'd the First Four Volumes with
so much Indulgence.

It is highly incumbent on me to
return my hearty Thanks to all

To the Reader.

*those GENTLEMEN and LADIES
who have from time to time fur-
nish'd me with their Compositions;
and also to those MASTERS who
have given me their Assistance in
Setting them to Musick, without
which I must have miscarry'd in my
Design.*

J. W.





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The MUSICAL MISCELLANY.

The Story of BACCHUS and ARIADNE apply'd.

Set by Mr. J. SHEELES.

Kind *A-ri-ad-ne* drown'd in Tears, Upbraids the

faithless *Grecian* Chief, 'Till *Bacchus*, jol-----ly

God, appears, And heals her Woe, and lulls her Grief.

The MUSICAL MISCELLANY.

The Moral of this Tale implies,

When Woman yields her Virgin Store,

Away the fated Lover flies,

New Mines of Pleasure to explore.

Awhile she tries each Female Snare,

The loud Reproach, the fullen Grief;

But tired at length with fruitless Care,

Flies to the Bottle for Relief.



The MUSICAL MISCELLANY.

3

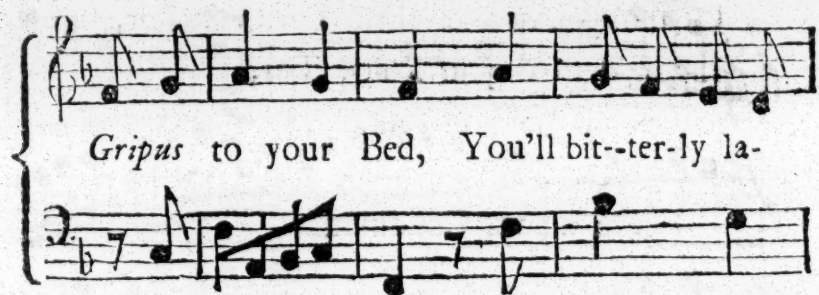
GOOD ADVICE

To a YOUNG LADY about to marry an OLD MAN.

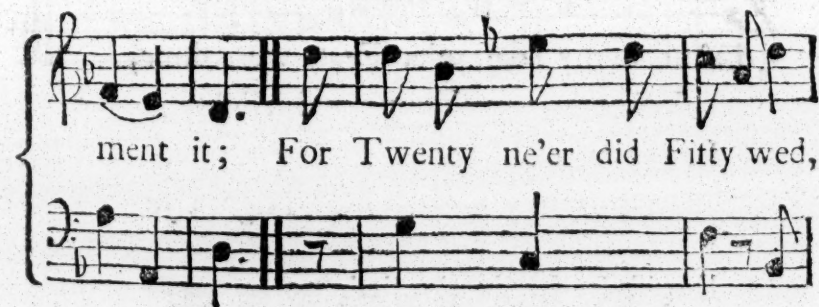
Set by Dr. PEPUSCH.



If you, by fordid Views mis-led, Pre-fer old



Gripus to your Bed, You'll bit-ter-ly la-



ment it; For Twenty ne'er did Fifty wed,



But both did soon re-----pent it.

B 2

His

The MUSICAL MISCELLANY.

His Peevishness, and Thirst of Gain,
Wou'd of each *China* Cup complain;
Each Ribbon, Patch, and Pinner;
And * *Tit*, and * *Brisk*, must ne'er again
Eat from your Plate at Dinner.

Alarm'd by groundless Jealousy,
He'd to each random Word apply
Some base Interpretation;
Each meanless Smile, or casual Sigh,
Wou'd be an Affignation.

Or tho' you're from these Torments free,
Indulg'd all Day in Visits, Tea,
And all that you petition;
Ev'n then, alas! all Night you'd be
But in a poor Condition.

For then he'd all Endearments shun,
And vainly boast what Feats were done,
When he was Young and Mighty;
But now, alas! those Days are gone,
And so, my Dear, Good-Night t'ye.

But if, by Inclination led,
A Youth of equal Bloom you wed,
No Cares by Day will teaze ye;
At Night such Joys will bless your Bed,
As cannot fail to please ye.

While

* *A favourite Cat and Dog.*

The MUSICAL MISCELLANY.

5

While therefore you to chuse are free,
Chuse One whose Years with yours agree,
By Love alone directed ;
Assur'd that happy Days may be
From happy Nights expected.

For the F L U T E .

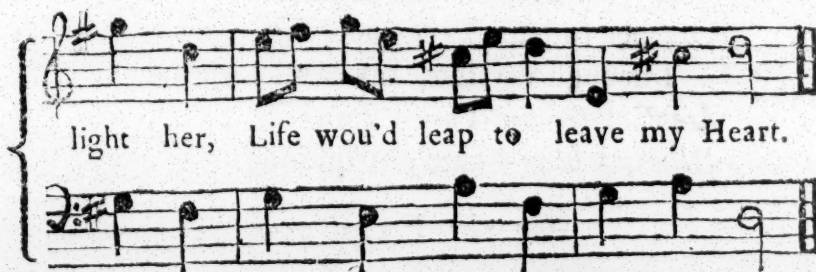


*The MUSICAL MISCELLANY.*The Words by *AARON HILL*, Esq;Set by *Mr. ABIEL WHICHELLO.*

Oh, forbear to bid me flight her; Soul, and



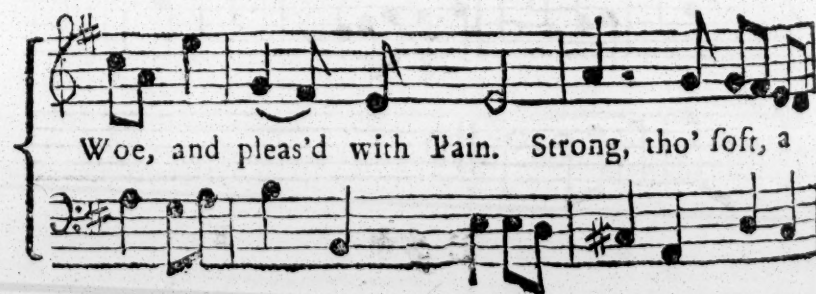
Senses, take her Part: Cou'd my Death it self de-



light her, Life wou'd leap to leave my Heart.



Strong, tho' soft, a Lover's Chain! Charm'd with



Woe, and pleas'd with Pain. Strong, tho' soft, a



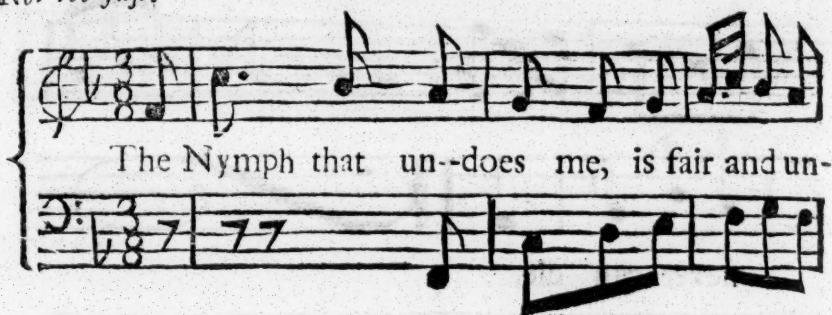
Tho' the tender Flame were dying,
 Love wou'd light it at her Eyes;
 Or, her tuneful Voice applying,
 Through my Ear, my Soul surprize.
Deaf, I see the Fate I shun!
Blind, I hear --- and am undone!

For the FLUTE.



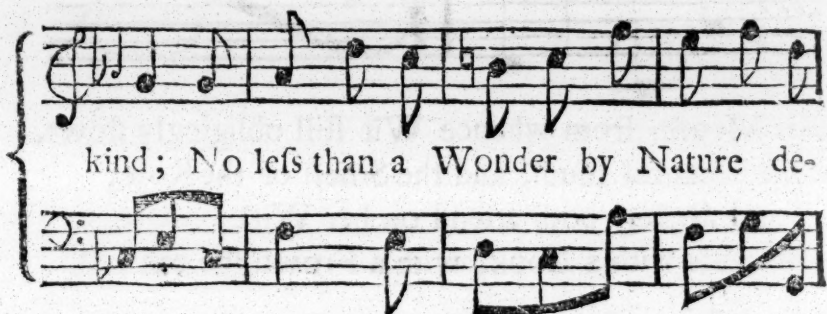
CHARMING SILVIA.

Set by Dr. GREEN.

Not too fast.

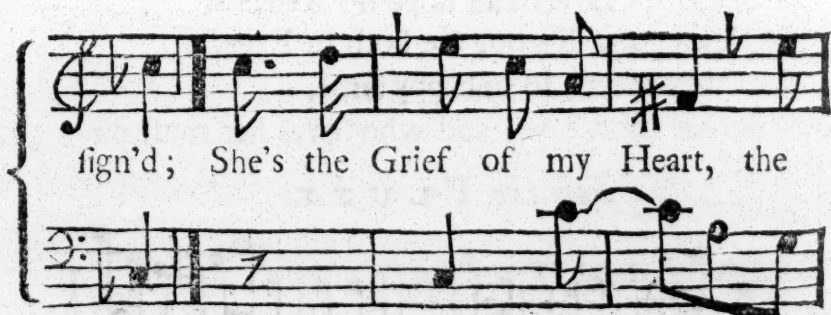
The Nymph that un-does me, is fair and un-

The first system of musical notation for the song 'CHARMING SILVIA'. It consists of a treble and bass staff joined by a brace. The treble staff has a key signature of one flat (B-flat) and a 3/8 time signature. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note D5, and ends with a quarter note E5. The bass staff has a 3/8 time signature and begins with a quarter note F3, followed by eighth notes G3, A3, and B3, then a quarter note C4, and ends with a quarter note D4.



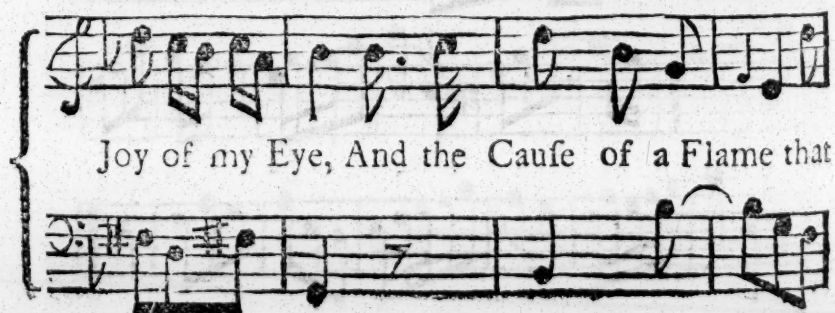
kind; No less than a Wonder by Nature de-

The second system of musical notation. The treble staff continues the melody with eighth notes D5, C5, B4, A4, G4, F4, E4, and D4. The bass staff continues with eighth notes C4, B3, A3, G3, F3, E3, D3, and C3.



sign'd; She's the Grief of my Heart, the

The third system of musical notation. The treble staff continues the melody with eighth notes D4, C4, B3, A3, G3, F3, E3, and D3. The bass staff continues with eighth notes C3, B2, A2, G2, F2, E2, D2, and C2.



Joy of my Eye, And the Cause of a Flame that

The fourth system of musical notation. The treble staff continues the melody with eighth notes D4, C4, B3, A3, G3, F3, E3, and D3. The bass staff continues with eighth notes C3, B2, A2, G2, F2, E2, D2, and C2.

never

never can die, The Cause of a Flame that

never can die.

Her Mouth, from whence Wit still obligingly flows,
Has the beautiful Blush, and the Smell of the Rose;
Love and *Destiny* both attend on her Will,
She wounds with a Look, with a Frown she can kill.

The desperate Lover can hope no Redress,
Where Beauty and Rigour are both in Excess:
In *Silvia* they meet; so unhappy am I,
Who sees her must love, and who loves her must die.

For the FLUTE.

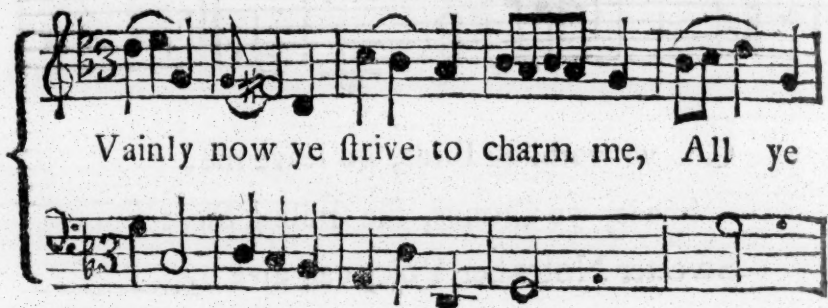


10 *The MUSICAL MISCELLANY.*

L O T H A R I A.

The Words by AARON HILL, Esq;

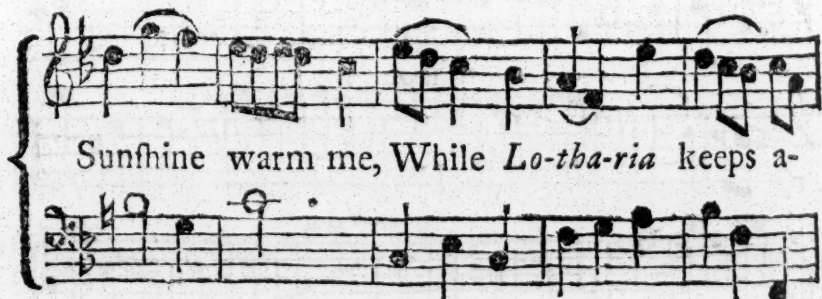
Set by Mr. DIEUPART.



Vainly now ye strive to charm me, All ye



Sweets of bloom-ing May; How shou'd empty



Sunshine warm me, While Lo-tha-ria keeps a-



way? How shou'd empty Sun-shine warm me,

While



Go, ye warbling Birds, go leave me;
 Shade, ye Clouds, the smiling Sky:
 Sweeter Notes her Voice can give me;
 Softer Sunshine fills her Eye.
 Sweeter Notes, &c.

For the F L U T E.



An O D E.

Set by Mr. ABIEL WHICHELLO.

No, no, 'tis in vain, in this turbulent Town To ex-
pect either Plea-sure or Rest; To Hurry and
Nonsense still ty---ing us down; 'Tis an over-grown
Prison at best, 'Tis an over-grown Prison at best.

From

From hence to the Country escaping away,
Leave the Crowd and the Bustle behind;
And then you'll see liberal Nature display
A thousand Delights to Mankind.

The Change of the Seasons, the Sports of the Fields,
The sweetly diversify'd Scene;
The Groves, and the Gardens! and every thing yields
A Chearfulness ever serene.

Here, here, from Ambition and Avarice free,
My Days may I quietly spend!
Whilst the Cits and the Courtiers, unenvy'd for me,
May gather up Wealth without end.

No, I thank 'em, I would not, to add to my Store,
My Peace and my Freedom resign:
For who, for the sake of possessing the Ore,
Would be sentenc'd to dig in the Mine?

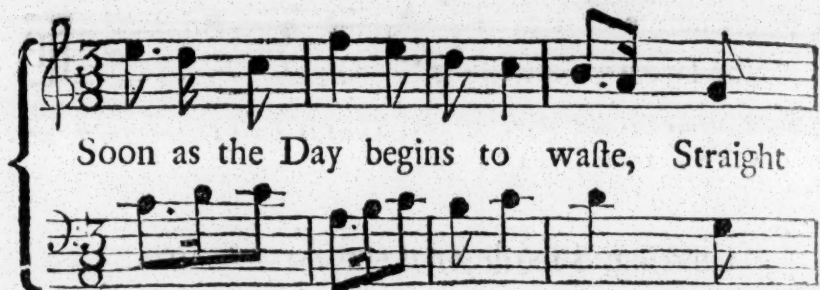
For the FLUTE.



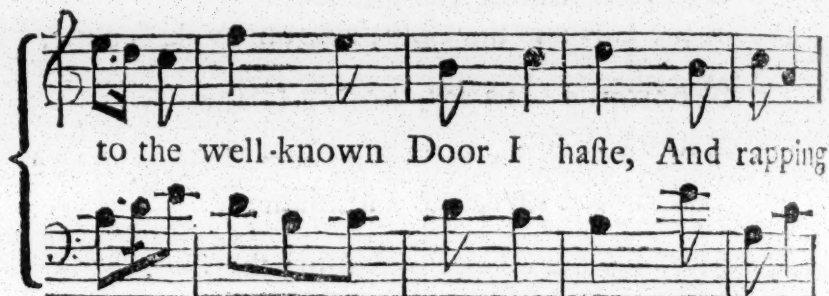
14 *The* MUSICAL MISCELLANY.

The CONSTANT SWAIN, and VIRTUOUS
MAID.

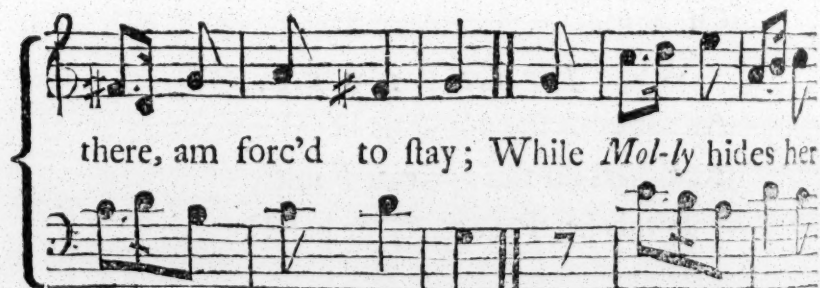
Set by Mr. J. SHEELES.



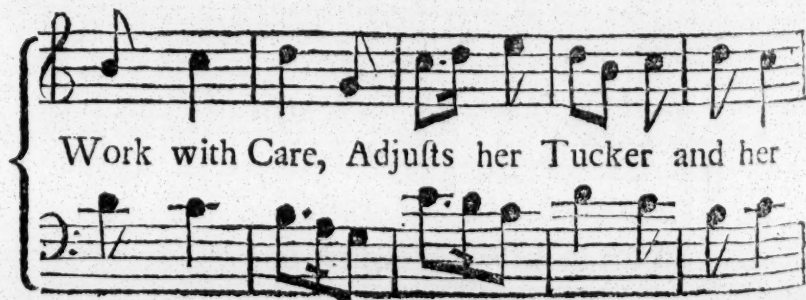
Soon as the Day begins to waste, Straight



to the well-known Door I haste, And rapping

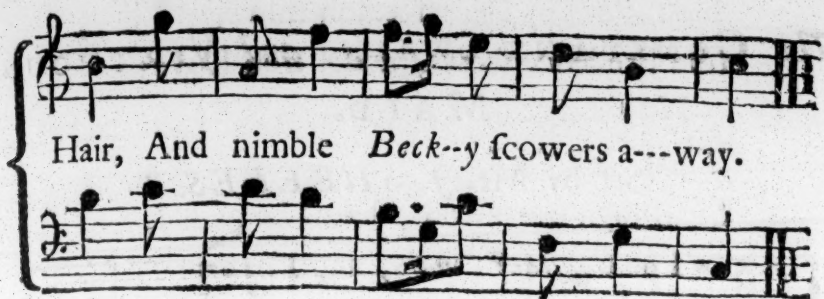


there, am forc'd to stay; While *Mol-ly* hides her



Work with Care, Adjusts her Tucker and her

Hair,



N. B. The Second Part of this Tune is Bass to the First, and the First Part is Bass to the Second.

Ent'ring, I see in *Molly's* Eyes
 A sudden smiling Joy arise,
 As quickly check'd by Virgin Shame:
 She drops a Curt'sey, steals a Glance,
 Receives a Kiss, one Step advance;
 If such I love, am I to blame?

I sit and talk of twenty Things,
 Of *South-Sea* Stock, or Deaths of Kings,
 While only *Yes*, or *No*, crys *Molly*:
 As cautious she conceals her Thoughts,
 As others do their private Faults,
 Is this her Prudence, or her Folly?

Parting, I kiss her Lip and Cheek,
 I hang about her snowy Neck,
 And say, *Farewel*, my dearest *Molly*:
 Yet still I hang, and still I kiss;
 Ye learned Sages, say, Is this
 In me th' Effect of Love, or Folly?

No:

No: Both by sober Reason move,
She Prudence shews, and I true Love:
No Charge of Folly can be laid:
Then, 'till the Marriage-Rites proclaim'd
Shall joyn our Hands, let us be nam'd,
The *Constant Swain*, and *Virtuous Maid*.

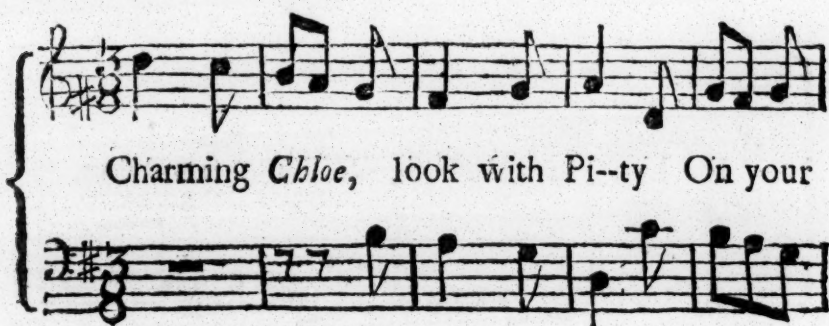
For the FLUTE.



TRUE LOVE.

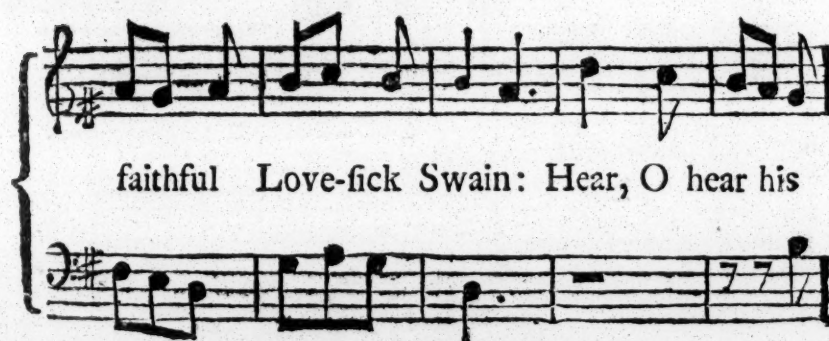
The Words by Mr. MITCHELL.

Set by Dr. GREEN.



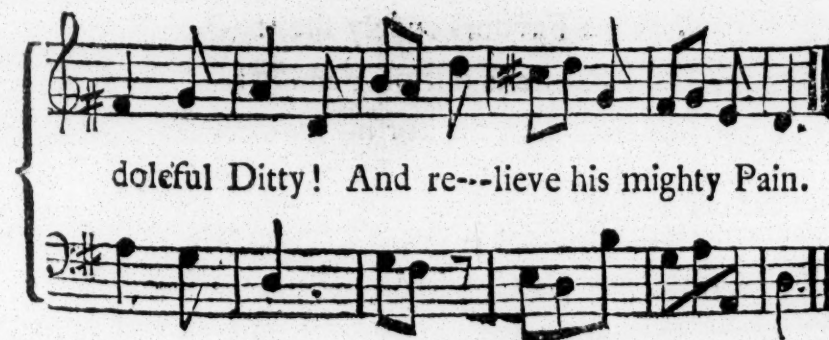
Charming *Chloe*, look with Pi-ty On your

The first system of music consists of a treble and bass staff joined by a brace on the left. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. It contains a melody of eighth and sixteenth notes. The bass staff begins with a bass clef, the same key signature, and a 3/8 time signature. It contains a bass line with some rests and eighth notes.



faithful Love-sick Swain: Hear, O hear his

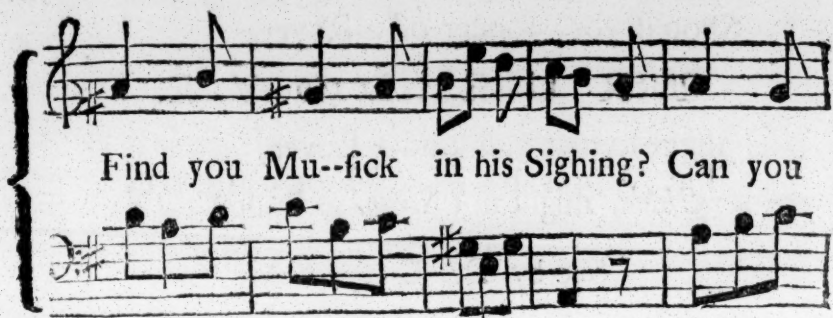
The second system of music continues the melody and bass line from the first system. The treble staff contains the vocal melody, and the bass staff contains the accompaniment. The lyrics are placed between the two staves.



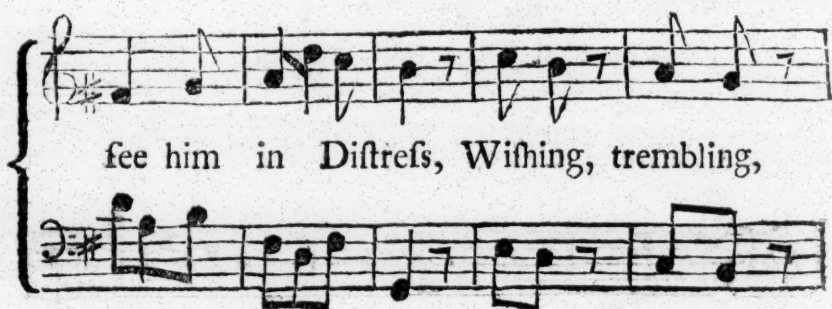
doleful Ditty! And re---lieve his mighty Pain.

The third system of music concludes the piece. The treble staff ends with a double bar line. The bass staff continues with a few more notes before also ending with a double bar line. The lyrics are placed between the two staves.

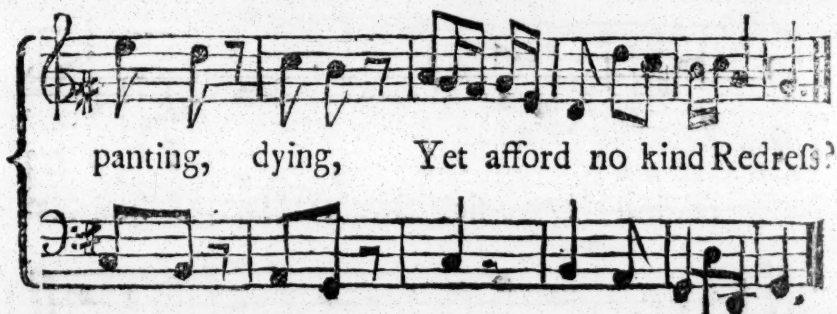
18 *The MUSICAL MISCELLANY.*



Find you Mu-sick in his Sighing? Can you



fee him in Distrefs, Wishing, trembling,



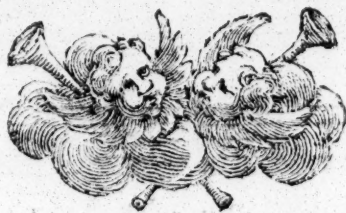
panting, dying, Yet afford no kind Redrefs?

Strephon, mov'd by lawless Passion,
 For no Favours rudely fues :
 All his Flame is out of Fashion !
 Ancient Honour for him woes !
 Love for Love's the Swain's Ambition :
 But, if That is deem'd too great,
 Pity, pity his Condition----
 Say, at least, you do not hate.

The MUSICAL MISCELLANY. 19

Shou'd you, fonder of a Rover,
Practis'd in the Arts of Guile,
Slight so true and kind a Lover,
Chloe, might not *Strephon* smile?
Yes. Well-pleas'd at thy Undoing,
Vulgar Lovers might upbraid.
Strephon, conscious of thy Ruin,
Soon wou'd be a silent Shade.

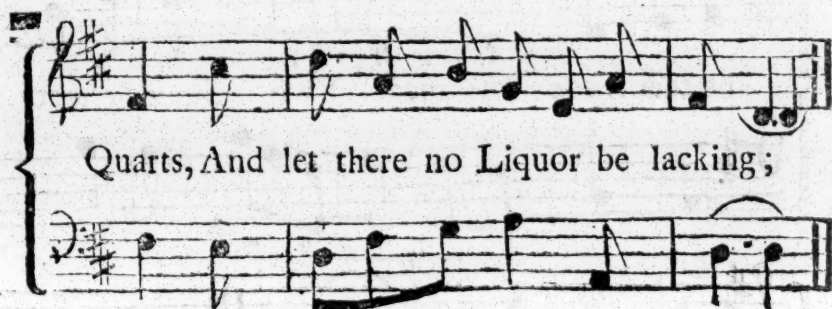
For the FLUTE.



Set by Mr. J. SHEELES.

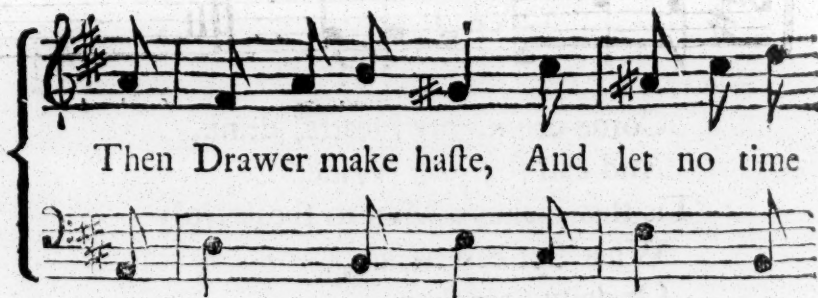


Come, cheer up your Hearts, And call for your



Quarts, And let there no Liquor be lacking;

We have Money in store,
And intend for to roat,
Until we have sent it all packing.

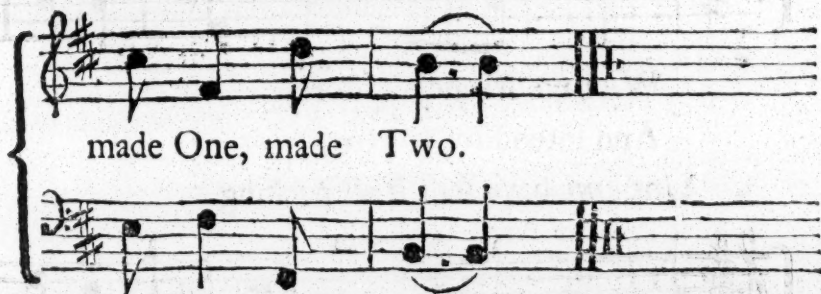
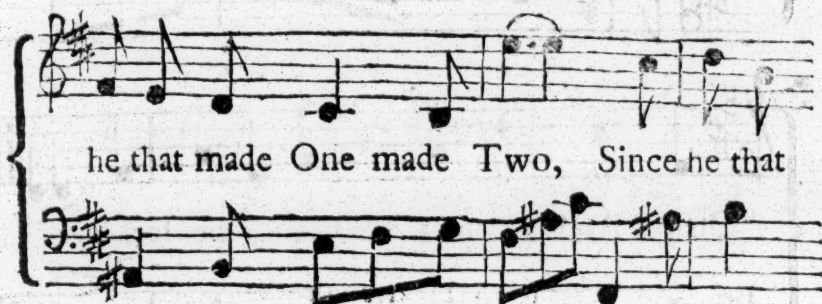
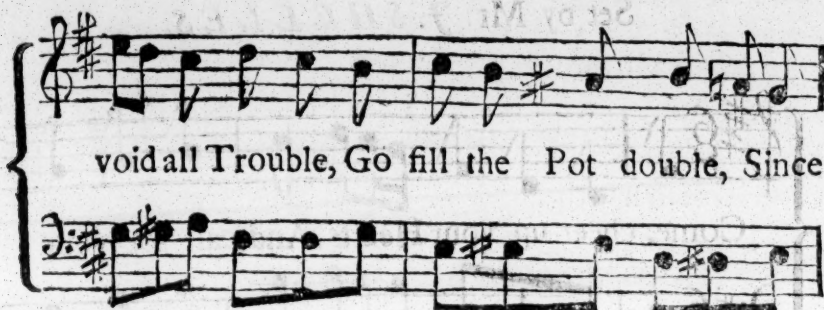


Then Drawer make haste, And let no time



waste, But give ev-----'ry Man his Due; To'a.

The MUSICAL MISCELLANY. 21



Come drink, my Hearts, drink,
 And call for your Wine,
 'Tis that makes a Man to speak truly;
 What Sot can refrain,
 Or daily complain,
 That he, in his Drink, is unruly;
 Then drink, and be civil,
 Intending no Evil,
 If that you'll be ruled by me;
 For Claret and Sack
 We never will lack,
 Since he that made Two, made Three,
 Since he, &c.

The old Curmudgeon,
 Sits all the Day drudging
 At home, with brown Bread and small Beer;
 With scraping damn'd Pelf,
 He starveth himself,
 Scarce eats a good Meal in a Year:
 But we'll not do so,
 Howe'er the World go,
 Since that we have Money in store;
 For Claret and Sack
 We never will lack,
 Since he that made Three, made Four.
Since he, &c.

Come drink, my Hearts, drink,
 And call for your Wine;
 D'ye think that I'll leave you i'th' Lurch?
 My Reck'ning I'll pay,
 Ere I go away,
 Or hang me as high as *Paul's* Church.
 Tho' some Men will say,
 This is not the way
 For us, in this World, to thrive;
 'Tis no matter for that,
 Let us have t'other Quart,
 Since he that made Four, made Five.
Since he, &c.

A Pox of old *Charon*,
 His Brains are all barren,
 His Liquor (like Coffee) is dry;
 But we are for Wine,
 'Tis a Drink more divine,
 Without it we perish and die:

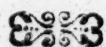
Then

The MUSICAL MISCELLANY. 23

Then troll it about,
Until 'tis all out,
We'll affront him in spite of his *Styx*;
If he grudges his Ferry,
We'll drink and be merry,
Since he that made Five, made Six.
Since he, &c.

But now the Time's come,
That we all must go home,
Our Liquor's all gone, that's for certain;
Which makes me repine,
That a God so Divine,
Won't give us one Cup at our Parting:
But since 'tis all paid,
Let's not be dismay'd,
But fly to great *Bacchus* in Heaven;
And chide him, because
He made no better Laws,
Since he that made Six, made Seven.
Since he, &c.

For the FLUTE.

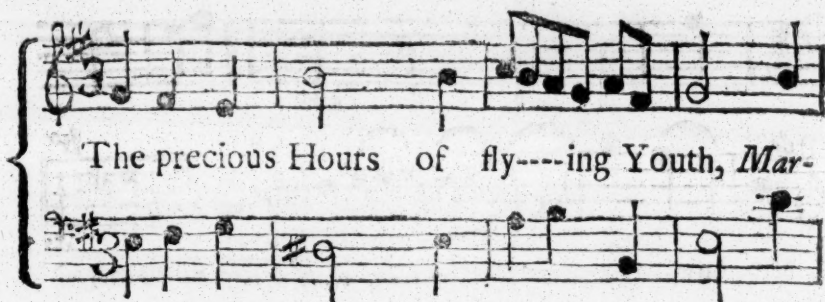


C 4

24 *The* MUSICAL MISCELLANY.

TO MARCELLA.

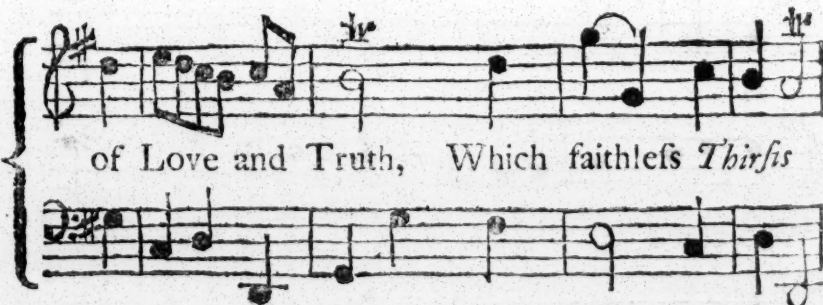
Set by Mr. DIEUPART.



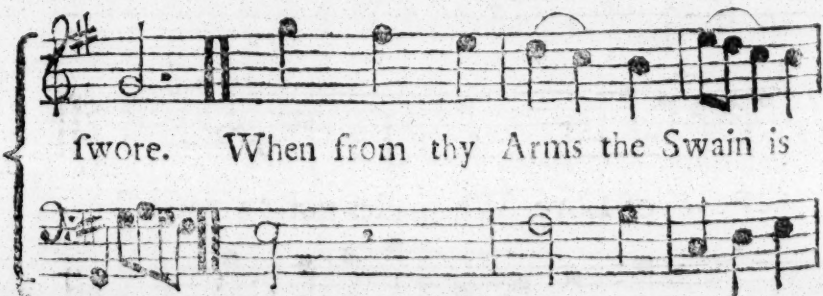
The precious Hours of fly---ing Youth, *Mar-*



cella, waste no more, Fed with vain Hopes



of Love and Truth, Which faithless *Thirsis*



swore. When from thy Arms the Swain is

fled,



fled, And views thee with Dis--dain, 'Twill be



too late, mi--sta--ken Maid, Of Falshood to com--



plain. Can'st thou the cau--tious Fool approve,



Who cou'd de---fer his Blifs? Can he have felt



the Pow'r of Love, Who hastes not to pos--sels?

26 *The* MUSICAL MISCELLANY.

Love scorns the thinking Sots, and hates
 Their Gravity and Reason;
 Is always ready, and ne'er waits
 Conveniency and Season.
 Fly from this lazy Lover, fly,
 Who lengthens out the Chase;
 Whose Pleasures in pursuing lye,
 And fears too nigh to press.
Marcella, vindicate with care
 The Empire of your Eyes,
 The World will think you not so fair,
 If *Thirsis* is so wise.

For the F L U T E.



To the Absent FLORINDA.

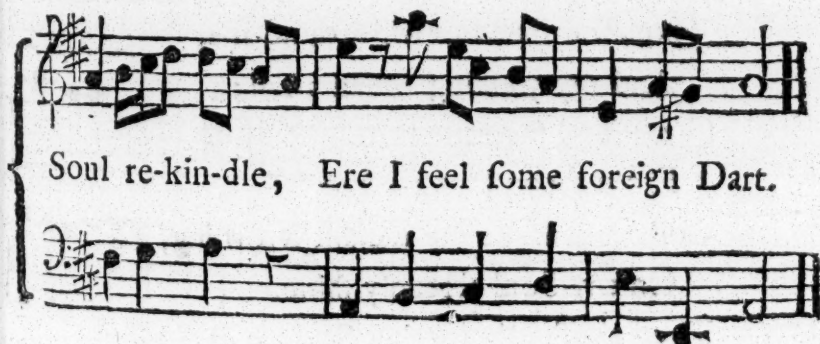
Set by Mr. ABIEL WHICHELLO.



First system of musical notation, featuring a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics "Come, *Florinda*, love-ly Charmer, Come and" are written below the staff.

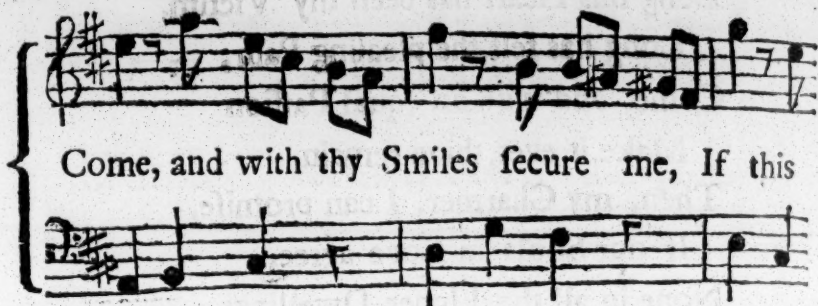


Second system of musical notation, continuing the melody and accompaniment from the first system. The lyrics "fix this wav'ring Heart; Let those Eyes my" are written below the staff.

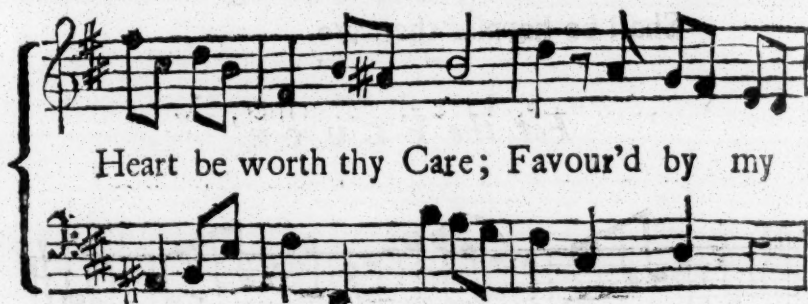


Third system of musical notation, concluding the song. The melody and accompaniment end with a double bar line. The lyrics "Soul re-kin-dle, Ere I feel some foreign Dart." are written below the staff.

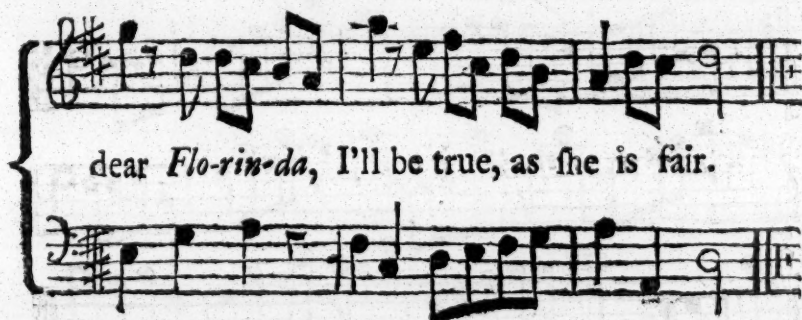
Come



Come, and with thy Smiles secure me, If this



Heart be worth thy Care; Favour'd by my



dear *Flo-rin-da*, I'll be true, as she is fair.

Thousand Beauties trip around me,
 And my yielding Breast assail;
 Come and take me to thy Bosom,
 Ere my constant Passion fail.
 Come, and like the radiant Morning,
 On my Soul serenely shine,
 Then those glimmering Stars shall vanish,
 Lost in Splendor more divine.

The MUSICAL MISCELLANY. 29

Long this Heart has been thy Victim,

Long has felt the pleasing Pain;

Come, and with an equal Passion

Make it ever thine remain.

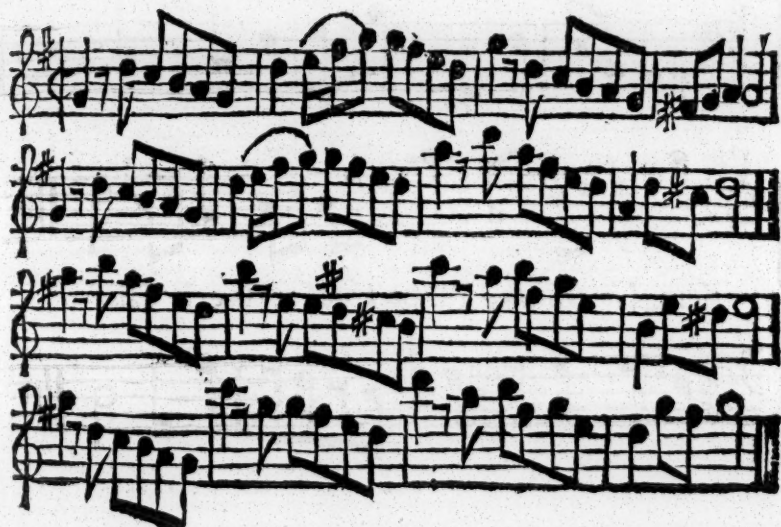
Then, my Charmer, I can promise,

If our Souls in Love agree,

None in all the Upper Dwellings

Shall be happier than we.

For the FLUTE.

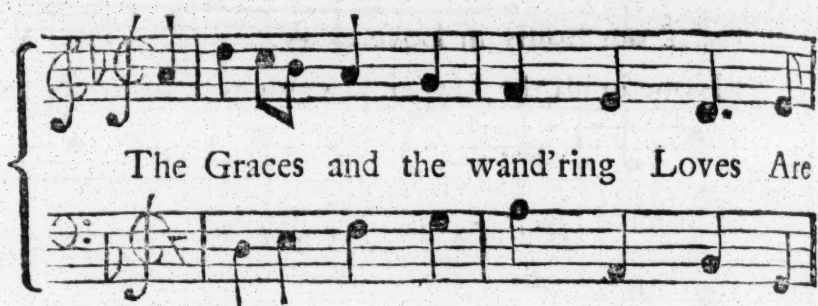


30 *The* MUSICAL MISCELLANY.

The WAND'RING BEAUTY.

By JOHN HUGHES, Esq;

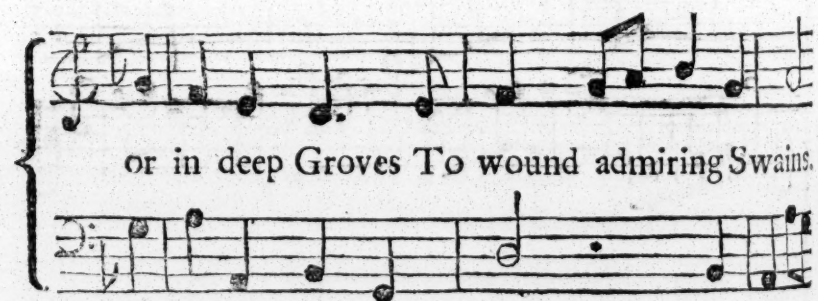
Set by Dr. PEPUSCH.



The first system of musical notation, consisting of a treble and bass staff joined by a brace on the left. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The melody in the treble staff starts with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and continues with a series of eighth and quarter notes descending to G3. The lyrics "The Graces and the wand'ring Loves Are" are written below the treble staff.



The second system of musical notation, continuing the melody from the first system. The treble staff continues with a quarter note F#3, then a half note E3, and a quarter note D3. The bass staff continues with a quarter note C3, then a half note B2, and a quarter note A2. The lyrics "fled to distant Plains, To chase the Fawns," are written below the treble staff.



The third system of musical notation. The treble staff continues with a quarter note G3, then a half note F#3, and a quarter note E3. The bass staff continues with a quarter note D3, then a half note C3, and a quarter note B2. The lyrics "or in deep Groves To wound admiring Swains." are written below the treble staff.



The fourth system of musical notation. The treble staff begins with a repeat sign (:S:) and continues with a quarter note G3, then a half note F#3, and a quarter note E3. The bass staff begins with a repeat sign (:S:) and continues with a quarter note D3, then a half note C3, and a quarter note B2. The lyrics "With their bright Mistress, there they stray," are written below the treble staff.

Who

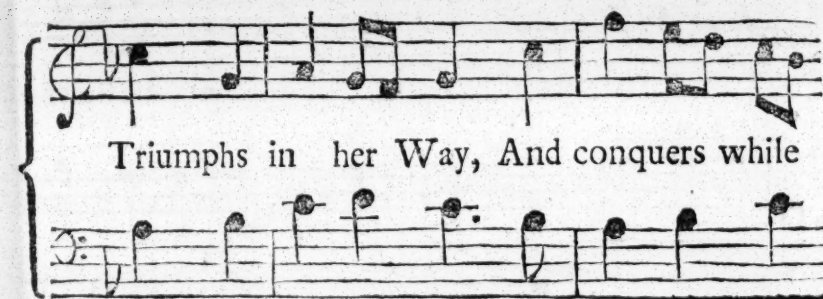
The MUSICAL MISCELLANY. 31



Who turns her care--less Eyes From daily



Triumphs; yet each Day Beholds new



Triumphs in her Way, And conquers while



she flie ————— s, And conquers



while she flies.

32 *The MUSICAL MISCELLANY:*

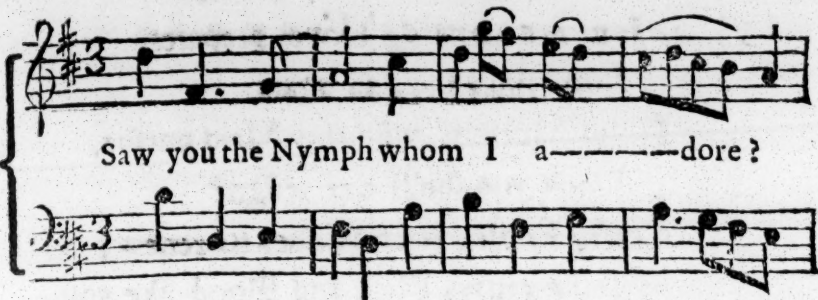
But see! implor'd by moving Pray'rs,
 To change the Lover's Pain,
Venus her harness'd Doves prepares,
 And brings the Fair again.
 Proud Mortals, who this Maid pursue,
 Think you she'll e'er resign?
 Cease, Fools, your Wishes to renew;
 'Till she grows Flesh and Blood like you,
 Or You, like her, Divine.
 Or You, &c.

For the FLUTE.



The MUSICAL MISCELLANY. 33

Set by Mr. CAREY.



Saw you the Nymph whom I a—dore?



Saw you the Goddess of my Heart? And can you



bid me love no more? Or can you



think I feel no Smart?

So many Charms around her shine,
Who can the sweet Temptation fly?
Spight of her Scorn, she's so Divine,
That I must love her, tho' I die.

*To a JEALOUS MISTRESS.**To the foregoing Tune.*

NO more, severely kind, affect
To put that lovely Anger on;
Sweet Tyrant! if thou can'st suspect
Thy Lover's Eyes, yet trust thy own.

Aw'd by stern Honour's watchful Spies,
Dull, formal Rules I'm forc'd t' obey;
Like Dungeon Slaves, my hasty Eyes
Just snatch a Glimpse of chearful Day.

Absent, the desert Walks I view;
Here went *Eliza*, there she came;
With Tears my lonely Couch bedew,
And, dreaming, sigh *Eliza's* Name.

' Where is his Soul, the Women cry,
' The stupid Lump! the lifeless Earth!
' Where, say the Men, his brisk Reply,
' His crimson Glass, and noisy Mirth!

Hast thou not mark'd my burning Kifs,
My lawless Pulse, my bounding Heart?
How oft, when wild for further Blifs,
All trembling from thy Arms I start?

Ah! spotless Fair, too well I find
My Passion's strong, my Reason frail:
Ah! can I stain that Angel Mind,
And, Virtue lost, let Love prevail?

No; down in Shades below we'll rove,
A glorious miserable Pair;
Gaz'd at thro' all the Myrtle Grove,
For burning Love, and chaste Despair.

Say, if thou lov'st, did ever Youth,
That wish'd like me, like me endure?
Do'st thou not blame this Swainish Truth,
And wish my Flame was not so pure?

In Pity, hate me, tempting Fair,
An happy Exile let me fly :
What sev'rish Wretch his Thirst can bear,
That sees the cooling Stream so nigh!

Oh! I shall all my Vows unsay,
If once I gaze — my Blood will glow;
This virtuous Frost will melt away,
And Love's wild Torrent overflow.

For the F L U T E.



36 *The* MUSICAL MISCELLANY.

The AMOROUS SWAIN'S COMPLAINT.

Set by Mr. *MONROE*.

Ah! stay ye wanton Gales, and lend A

The first system of musical notation is in 3/4 time, featuring a treble and bass staff joined by a brace. The melody in the treble staff begins with a half note, followed by eighth and sixteenth notes, and ends with a sharp sign. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes.

friendly Moment to my Tale; To the dear

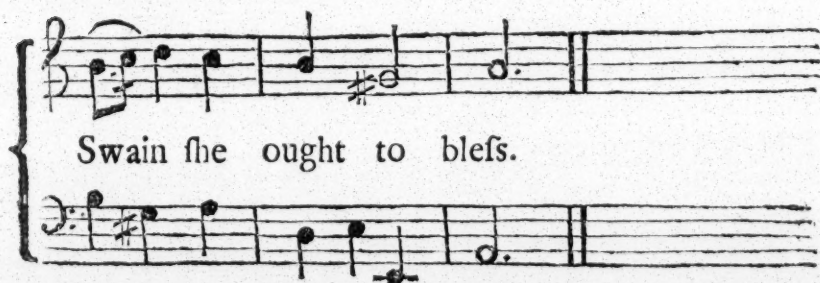
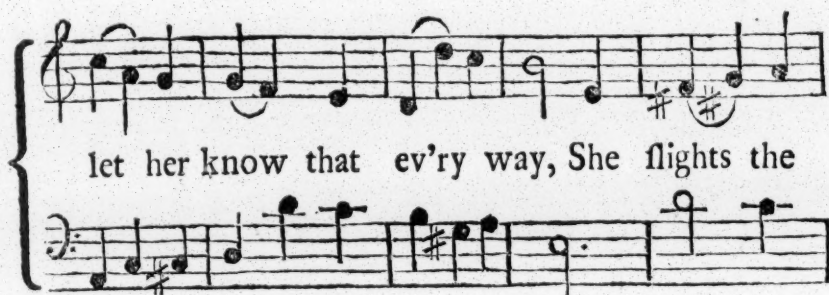
The second system continues the melody and accompaniment. The treble staff shows a series of eighth and sixteenth notes, while the bass staff continues with a steady accompaniment. A sharp sign is visible in the bass staff.

Nymph my Sorrows fend, I'th' tend'rest Sighs that

The third system of notation shows the continuation of the piece. The treble staff features a mix of note values, and the bass staff maintains the accompaniment. A sharp sign is present in the bass staff.

can prevail. In secret Murmurs oh! con-

The fourth and final system on the page. The treble staff concludes with a sharp sign. The bass staff ends with a half note. The lyrics are split across the two staves of this system.



Or, if the Winds refuse to bear
The Voice of Love to the dear Maid;
Some pitying God then lend an Ear,
And guard my Heart from b'ing betray'd:
Propitious Heav'n! direct my Steps
To the blest Mansion where my Dear,
Each Day she wakes, each Night she sleeps,
With Pity may my Passion hear.

38 *The MUSICAL MISCELLANY.*

Within her downy Arms embrac'd,
 I'd glut with Joys beyond compare;
 My Lips seal'd to her fragrant Breast,
 O'erflowing Blessings let me share:
 Or shou'd the Deities refuse
 Immediate Aid to my Request,
 Her let me not for ever lose,
 But soon or late let me be blest.

In pleasing Dreams, let tender Love
 Invade her Sleep, and let her know,
 (*O Cupid, and Almighty Jove!*)
 How much for her I undergo.
 On her lov'd Bosom Night and Day,
 Where Jars and Discord find no Place,
 There let me breathe my Soul away,
 And bid Adieu to Human Race.

To the foregoing Tune.

YES, *Daphne*, in your Face I find
 Those Charms by which my Heart's betray'd;
 Then let not your Disdain unbind
 The Prisoner that your Eyes have made:
 She that in Love makes least Defence,
 Wounds ever with the surest Dart;
 Beauty may captivate the Sense,
 But Kindness only gains the Heart.

The MUSICAL MISCELLANY. 39

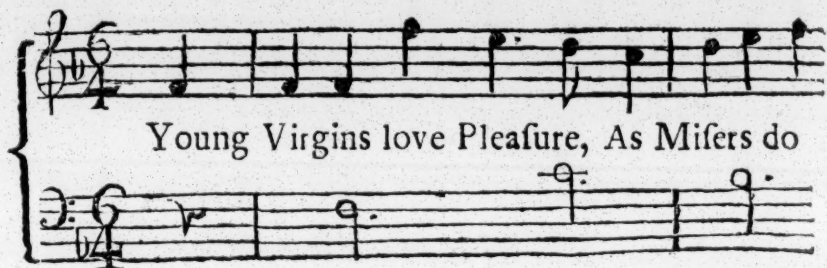
'Tis Kindness, *Daphne*, must maintain
The Empire that you once have won;
When Beauty does like Tyrants reign,
Its Subjects from their Duty run:
Then force me not to be untrue,
Lest I, compell'd by gen'rous Shame,
Cast off my Loyalty to you,
To gain a glorious Rebel's Name.

For the FLUTE.



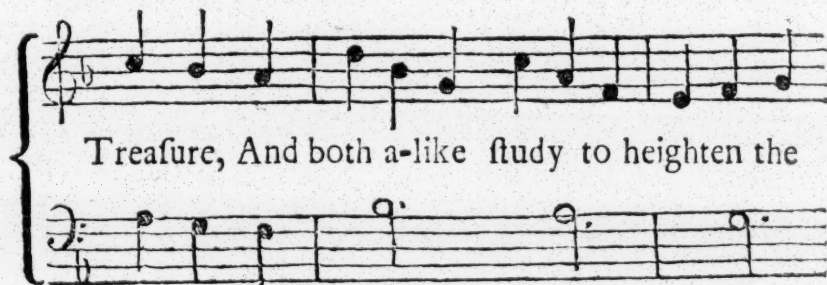
40 *The MUSICAL MISCELLANY.*

A SONG in the BEGGAR'S WEDDING.



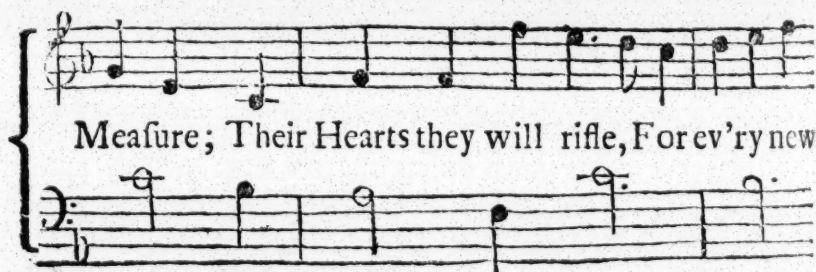
Young Virgins love Pleasure, As Misers do

The first system of musical notation consists of a treble and bass staff joined by a brace. The treble staff has a key signature of one flat (B-flat) and a 6/4 time signature. It contains a melody of eighth and quarter notes. The bass staff contains a simple accompaniment of quarter and half notes.



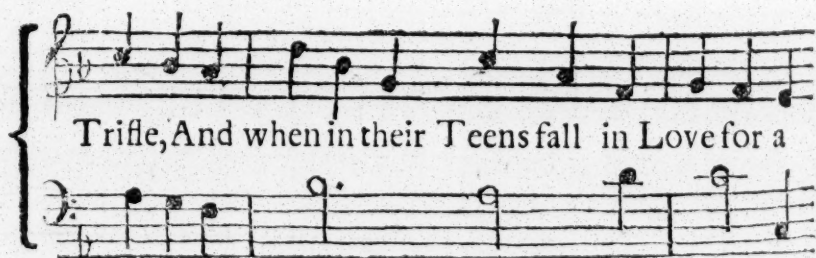
Treasure, And both a-like study to heighten the

The second system of musical notation continues the melody and accompaniment from the first system, maintaining the same key signature and time signature.



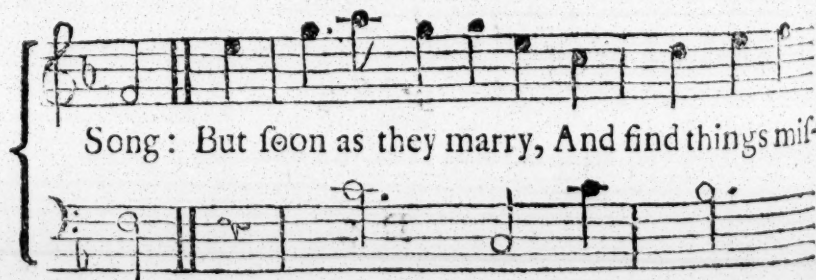
Measure; Their Hearts they will rifle, For ev'ry new

The third system of musical notation continues the melody and accompaniment, with the treble staff showing more complex rhythmic patterns.



Trifle, And when in their Teens fall in Love for a

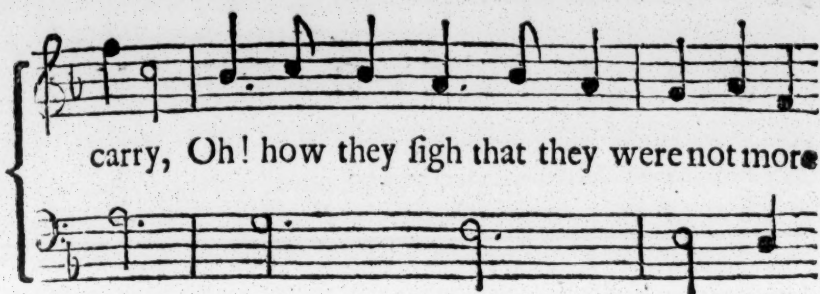
The fourth system of musical notation continues the melody and accompaniment, with the treble staff showing more complex rhythmic patterns.



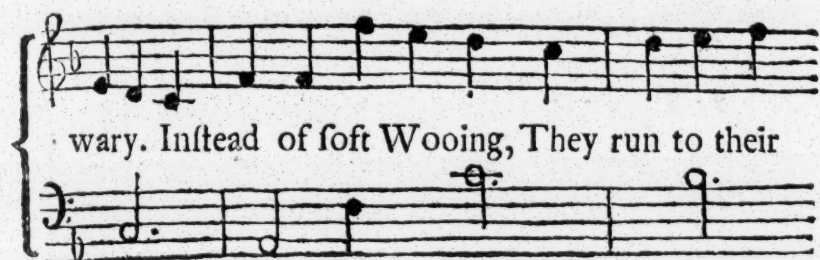
Song: But soon as they marry, And find things mis

The fifth system of musical notation concludes the song, with the treble staff showing more complex rhythmic patterns.

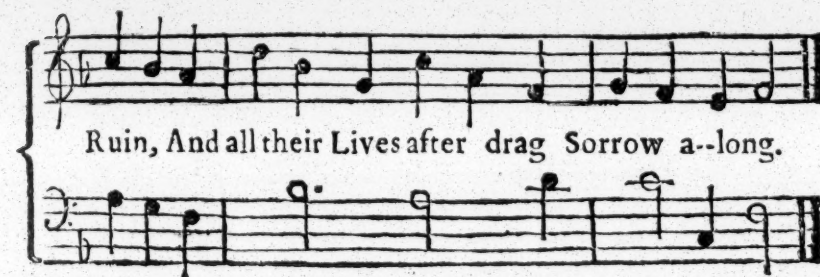
The MUSICAL MISCELLANY. 41



carry, Oh! how they sigh that they were not more



wary. Instead of soft Wooing, They run to their



Ruin, And all their Lives after drag Sorrow a-long.

For the FLUTE.

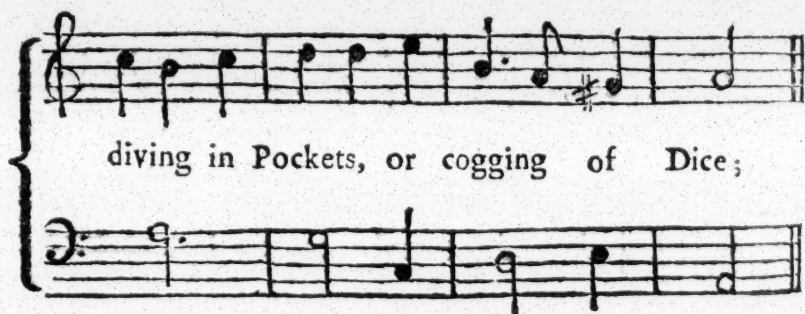


NEWGATE's GARLAND.

[*To the Tune of* Packington's Pound.]

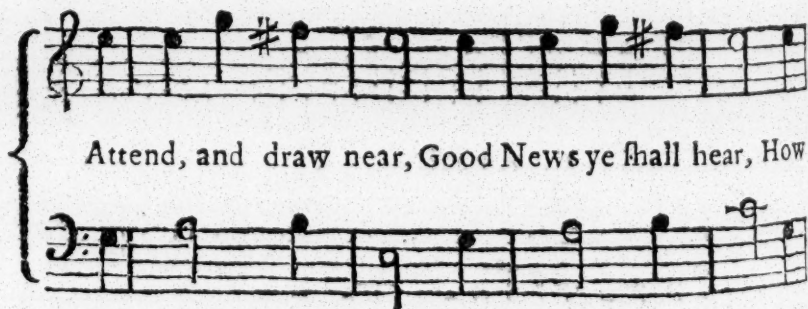


Ye Gallants of *Newgate* whose Fingers are nice, In



diving in Pockets, or cogging of Dice;

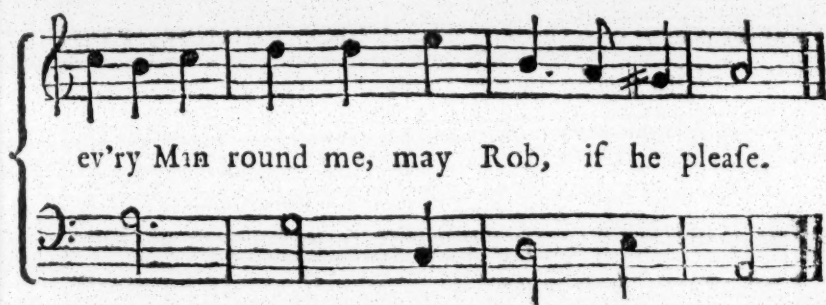
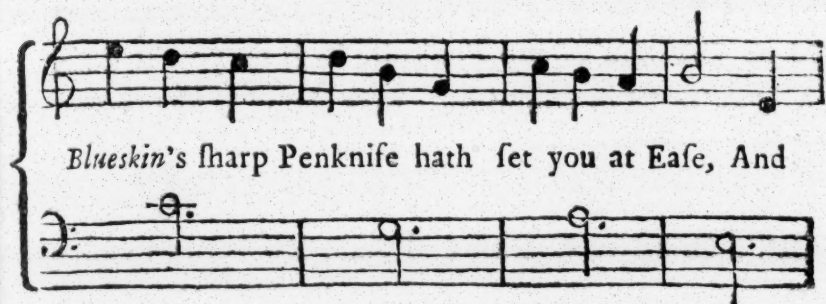
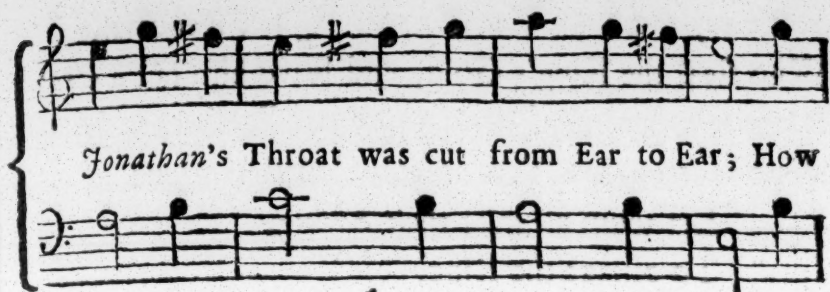
Ye Sharpers so rich, who can buy off the Noose,
Ye honest poor Rogues, who die in your Shoes,



Attend, and draw near, Good News ye shall hear, How

Jonathan's

The MUSICAL MISCELLANY. 43



When to the *Old-Baily* this *Blueskin* was led,
 He held up his Hand, his Indictment was read:
 Loud rattled his Chains. Near him *Jonathan* stood,
 For full Forty Pounds was the Price of his Blood.

Then hopeless of Life,

He drew his Penknife,

And made a sad Widow of *Jonathan's* Wife;
 But Forty Pounds paid her, her Grief shall appease,
 And every Man round me, may Rob, if he please.

Some

44 *The* MUSICAL MISCELLANY.

Some say there are Courtiers of highest Renown,
Who steal the King's Gold, and leave him but a *Crown*;
Some say there are Peers, and some Parliament-Men,
Who meet once a Year to rob Courtiers agen:

Let them all take their Swing,

To pillage the King,

And get a Blue Ribbon instead of a String.

Now *Blueskin's* sharp Penknife hath set you at Ease,
And ev'ry Man round me, may Rob, if he please:

Knaves of Old to hide Guilt, by their cunning Inventions,
Call'd Briberies Grants, and plain Robberies Pensions:
Physicians and Lawyers (who take their Degrees,
To be learned Rogues) call'd their Pilfering, Fees:

Since this happy Day,

Now ev'ry Man may

Rob (as safe as in Office) upon the High-way;
For *Blueskin's* sharp Penknife hath set you at Ease,
And every Man round me, may Rob, if he please.

Some cheat in the Customs, some rob the Excise,
But he who robs both is esteemed most Wise;
Church-Wardens, too prudent to hazard the Halter,
As yet only venture to steal from the Altar:

But now to get Gold

They may be more Bold,

And rob on the High-way, since *Jonathan's* Cold;
For *Blueskin's* sharp Penknife hath set you at Ease,
And every Man round me, may Rob, if he please.

The MUSICAL MISCELLANY. 45

Some, by Publick Revenues, which pass'd thro' their Hands,
Have purchas'd clean Houses, and bought dirty Lands:
Some to steal from a Charity think it no Sin,
Which, at home (says the Proverb) does always begin;

But if ever you be
Assign'd a Trustee,

Treat not Orphans like Masters of the *Chancery*,
But take the High-way, and more honestly seize,
For every Man round me, may Rob, if he please.

What a Pother has here been, with *Wood* and his Brass,
Who wou'd modestly make a few Halfpennies pass?
The Patent is good, and the Precedent's old,
For *Diomed* changed his Copper for Gold.

But if *Ireland* despise
Thy new Halfpennies,

With more Safety to rob on the Road I advise.
For *Blueskin's* sharp Penknife hath set thee at Ease,
And every Man round me, may Rob, if he please.

For the FLUTE..



The Words by Mr. DUMBLETON.

The Air by Mr. MONRO.

When *Sylvia* strikes the trembling Strings, She

Charms ——— with Melody Divine; But

if a melting Air she sings, In Confort



The youthful, wanton, little Loves,
 Around the beauteous Charmer fly;
 And ev'ry way the Virgin moves,
 She makes us Love, and bids us Dye!

The Graces prefs about the Fair,
 Where Youth and blooming Glories reign;
 And, while her Voice employs the Ear,
 Her Eyes provoke an am'rous Pain.

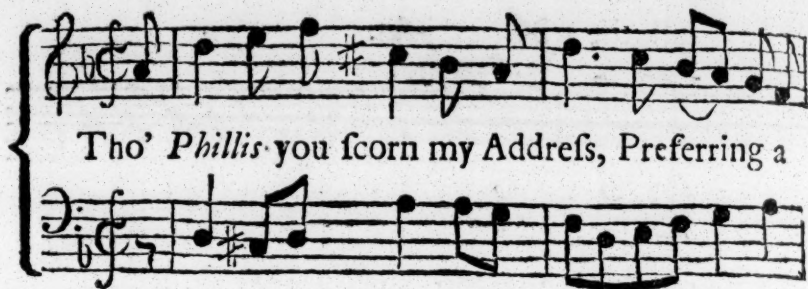
How shall I mitigate my Woes?
 O! where enjoy the wish'd Redress?
 A Stranger to all soft Repose,
 Where Charms and Musick both oppress.

With her in Symphony we go;
 We soar, when shrill she rises high:
 And to soft Cadence sinking low,
 Intent the Faculties apply.

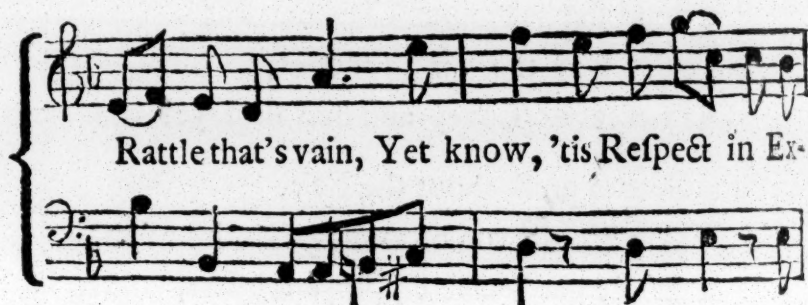
Italian Songs are wont to please,
 Tho' senseless Words joyn Harmony:
 But ev'ry one to this agrees,
 Both Sense and Musick meet in thee.



SCORNFUL PHILLIS.



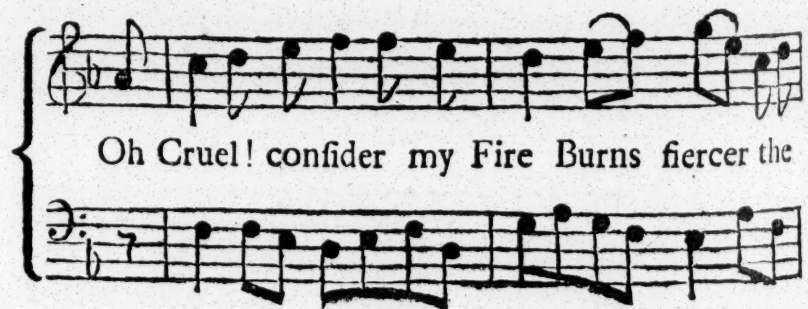
Tho' *Phillis* you scorn my Address, Preferring a



Rattle that's vain, Yet know, 'tis Respect in Ex-

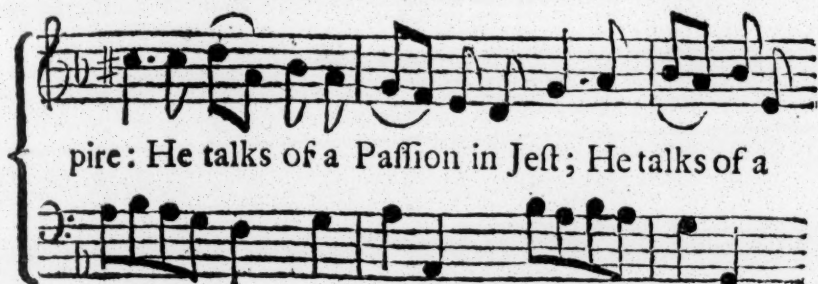
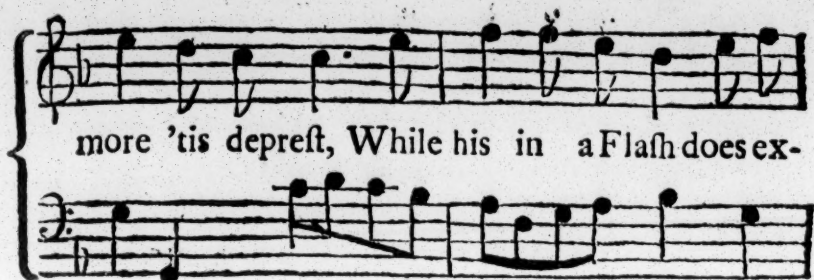


cess, That Freedom of Speech does restrain;



Oh Cruel! consider my Fire Burns fiercer the

more



How oft I've resolv'd when alone,
 In fittest Words then I cou'd chuse,
 My Affection so true to make known;
 But Speech in your Presence I lose:
 Still what I am going to say,
 Seems foolish ridiculous Stuff;
 My Thoughts in a Chaos do play;
 No Expressions are worthy enough.
 No Expressions, &c.

O Fairest, your Servant believe,
 This is of true Love the Effect;
 And what greater Proof can he give?
 For where there is Love, there's Respect.
 All Scholars in young *Cupid's* School
 The Rhet'rick of Tongues still despise;
 'Tis in am'rous Converse a Rule,
 To talk the soft Language of Eyes.
 To talk, &c.

To the foregoing Tune.

HOW dismal's the Lover's Condition,
 When Cruelty governs the Fair?
 When the proper, the only Physician,
 Insults o'er her Servant's Despair?
 His Suff'rings afford her a Pleasure,
 Increasing, the more he complains;
 The more that he doats on his Treasure,
 The faster she binds him in Chains.
 The faster, &c.

Resistless, all-conquering Creature!
 Disdain not to cure what you cause:
 O prove not a Rebel to *Nature*!
 Nor laugh at *Love's* sovereign Laws.
 Against your own Self it is Treason
 To torture a Heart, that is thine:
 My Heart is your own; and what Reason
 The Pain shou'd longer be mine?
 The Pain, &c.

Yet

Yet deep, tho' the Darts of your Beauty
Have wounded the Heart of your Swain,
I think it both Pleasure and Duty,
To court and to suffer the Pain.
Delightful's the true Lover's Anguish;
In craving, it ever contents!
'Tis Torture to pine and to languish,
But pleases the while it torments.
But pleases, &c.

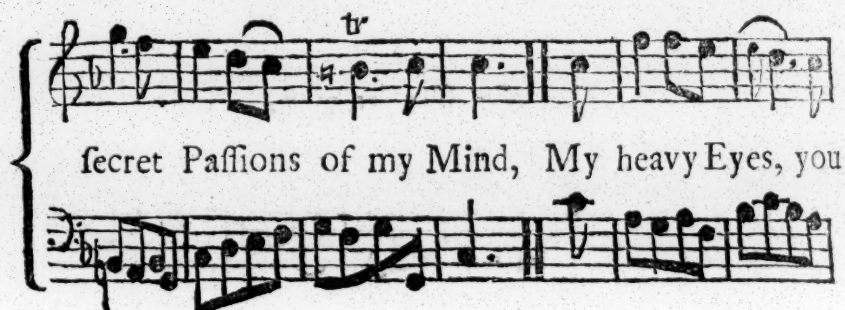
For the F L U T E.



Set by Mr. DIEUPART.



While from my Looks, fair Nymph, You guess The



secret Passions of my Mind, My heavy Eyes, you



say, confess A Heart to Love and Grief inclin'd.

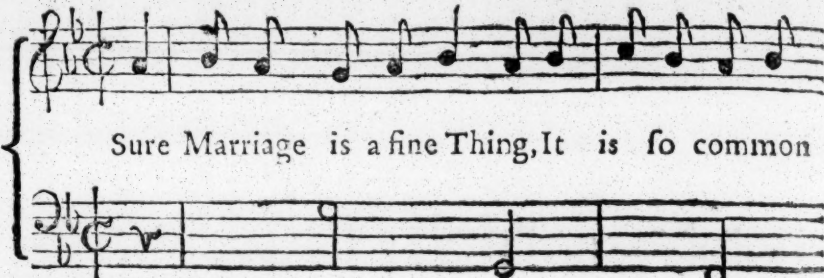
There needs, alas! but little Art
 To have this fatal Secret found;
 With the same Ease you threw the Dart,
 'Tis certain you may shew the Wound.

How can I see you, and not love,
 While you as op'ning East are fair?
 While cold as Northern Blasts you prove,
 How can I love, and not despair?

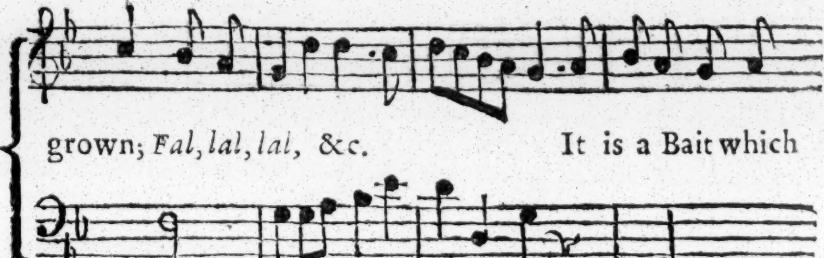
The Wretch in double Fetters bound,
Your potent Mercy may release:
Soon, if my Love but once were crown'd,
Fair Prophetess, my Grief wou'd cease,

For the FLUTE.

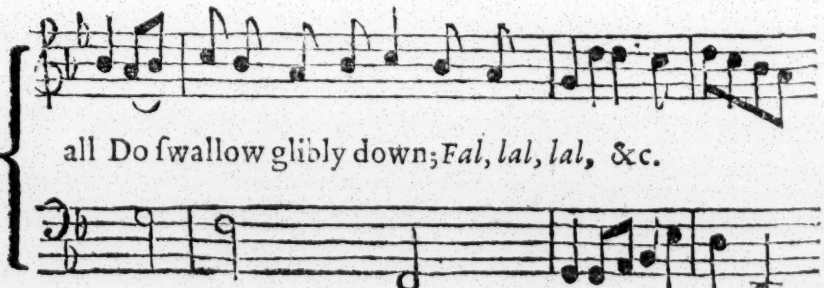


MATRIMONY *in* FASHION.*Sung in the* BEGGAR'S WEDDING.


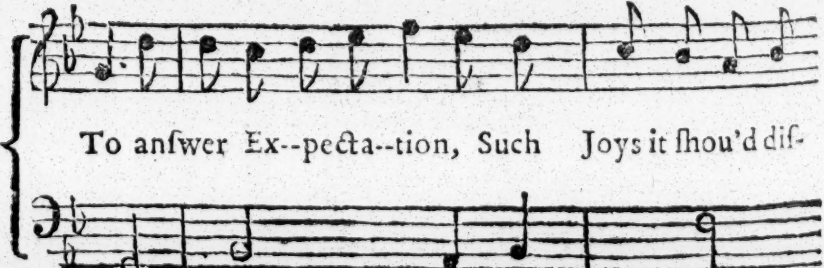
Sure Marriage is a fine Thing, It is so common



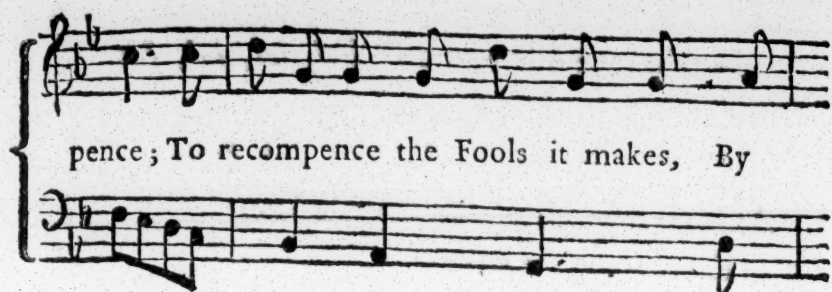
grown; *Fal, lal, lal, &c.* It is a Bait which



all Do swallow glibly down; *Fal, lal, lal, &c.*



To answer Ex-pecta-tion, Such Joys it shou'd dif-



KINDNESS to a COMMON WOMAN excus'd.

To the foregoing Tune.

YOU laugh to see me fond appear
 Of one not worth the Part, Fal, lal, lal, &c.
 A Wretch by Nature insincere,
 And amorous by Art. Fal, lal, lal, &c.
 Wrong not a well-meant honest Flame,
 To *Lais* undesign'd;
 'Tis to her Sex, not her, I am
 So ardent and so kind. Fal, lal, lal, &c.

56 *The MUSICAL MISCELLANY.*

Where's now the mighty Diff'rence shown,
 In what we diff'rent do? *Fal, lal, lal, &c.*
 One feigns to all alike, and one
 To all alike is true. *Fal, lal, lal, &c.*
 As both have Hundreds done before,
 Each other we carefs;
 Impartial the no Man loves more,
 And I no Woman less. *Fal, lal, lal, &c.*

For the FLUTE.



The ROVER FIX'D.



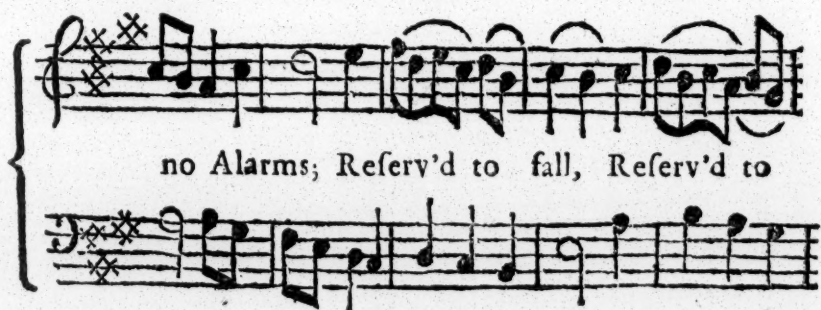
Long from the Forge of Beau—ty's Charms, Long

The first system of musical notation for the song 'The Rover Fix'd'. It consists of a treble and a bass staff, both in 3/4 time and key of D major (indicated by two sharps). The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics 'Long from the Forge of Beau—ty's Charms, Long' are written below the treble staff.



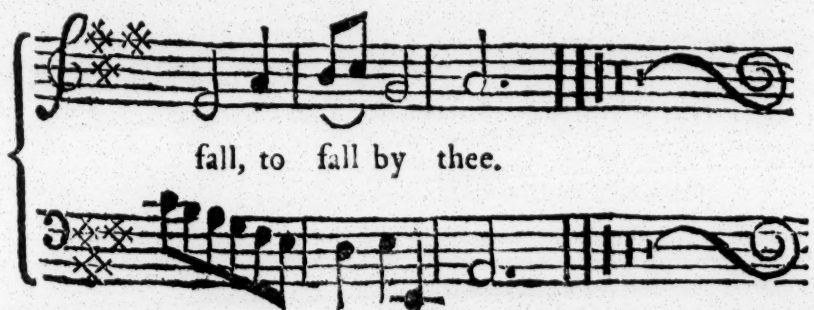
have I wander'd free; Endur'd no Grief, felt

The second system of musical notation. The melody continues in the treble staff, and the bass line continues in the bass staff. The lyrics 'have I wander'd free; Endur'd no Grief, felt' are written below the treble staff.



no Alarms; Reserv'd to fall, Reserv'd to

The third system of musical notation. The melody continues in the treble staff, and the bass line continues in the bass staff. The lyrics 'no Alarms; Reserv'd to fall, Reserv'd to' are written below the treble staff.



fall, to fall by thee.

The fourth system of musical notation, which concludes the piece. The melody ends with a double bar line and a fermata in the treble staff. The bass line also ends with a double bar line and a fermata. The lyrics 'fall, to fall by thee.' are written below the treble staff.

Thou

Thou fair One, thou alone canst move
 This Passion in my Breast;
 Thou, thou alone can'st teach me Love,
 O teach me to be blest!

In Safety thus from all Alarms,
 The roving Turtle flies,
 'Till some unerring Hand conveys
 The Shaft by which he dies.

To the foregoing Tune.

PHILLIS, Men say that all my Vows
 Are to thy Fortune paid:
 Alas! my Heart he little knows,
 Who thinks my Love a Trade.

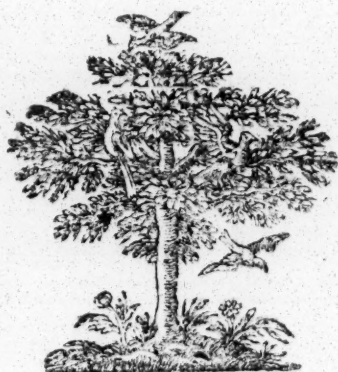
Were I of all these Woods the Lord,
 One Berry from thy Hand
 More real Pleasure wou'd afford,
 Than all my large Command.

My humble Love has learnt to live
 On what the nicest Maid,
 Without a conscious Blush, may give
 Beneath the Myrtle-Shade.

Of costly Food it hath no need,
 And nothing will devour;
 But, like the harmless Bee, can feed,
 And not impair the Flow'r.

A spotless Innocence, like thine,
May such a Flame allow;
Yet thy fair Name for ever shine,
As doth thy Beauty now.

For the FLUTE.



O'er BOGIE.

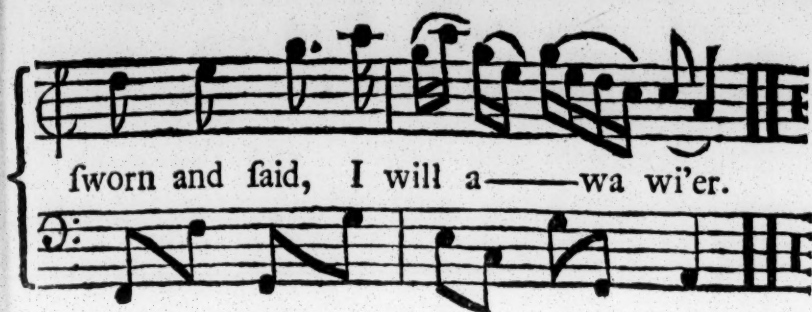
I will awa' wi' my Love, I will a---wa wi' her, Tho'

a' my Kin had fworn and said, I will a—wa

wi'er. I'll o'er Bogie, o'er Scrog-gy,

O'er Bo-gie wi'er; Tho' a' my Kin had

fworn



If I can get but her Consent,
 I dinna care a Strae,
 Tho' ilka ane be discontent,
 Awa' wi' her I'll gae.
I'll o'er Bogie, &c.

For now she's Mistress of my Heart,
 And wordy of my Hand,
 And well I wat we shanna' part
 For Siller or for Land.
I'll o'er Bogie, &c.

Let Rakes delyte to swear and drink,
 And Beaux admire fine Lace ;
 But my chief Pleasure is to blink
 On *Betty's* bonny Face.
I'll o'er Bogie, &c.

There a' the Beauties do combine,
 Of Colour, Treats and Air,
 The Saul that sparkles in her Een
 Makes her a Jewel rare;
I'll o'er Bogie, &c.

Her flowing Wit gives shining Life.

To a' her other Charms :

How blest I'll be when she's my Wife,

And lockt up in my Arms.

I'll o'er Bogie, &c.

There blythly will I rant and sing,

While o'er her Sweets I range;

I'll cry, Your humble Servant, King,

Shame fa' them that wad change.

I'll o'er Bogie, &c.

A Kifs of *Betty*, and a Smile;

Abeet ye wad lay down

The Right ye ha'e to *Britain's* Isle;

And offer me ye'r Crown.

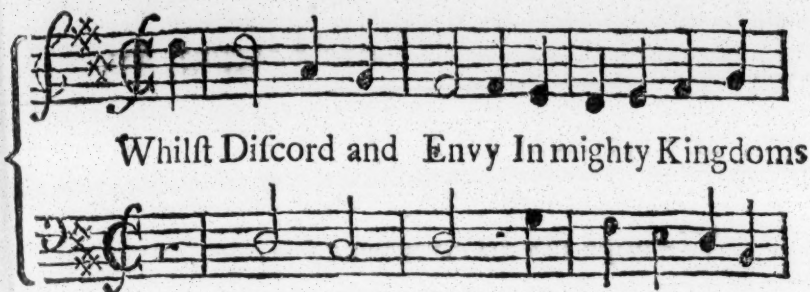
I'll o'er Bogie, &c.

For the FLUTE.



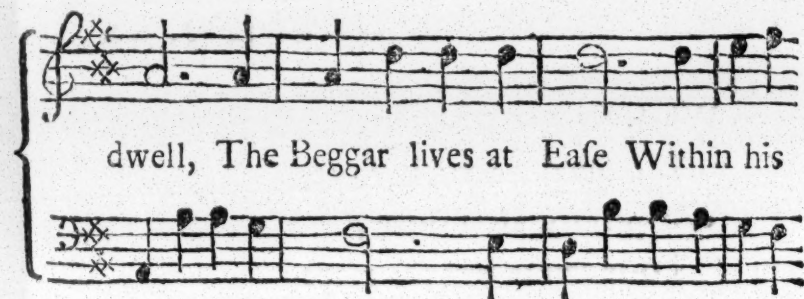
The JOVIAL BEGGARS.

Sung in the BEGGAR'S WEDDING.



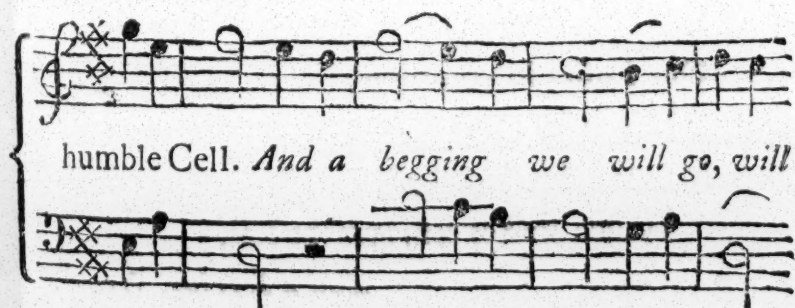
Whilst Discord and Envy In mighty Kingdoms

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The melody is written on the upper staff, and the bass line is on the lower staff. The lyrics 'Whilst Discord and Envy In mighty Kingdoms' are written below the staves.



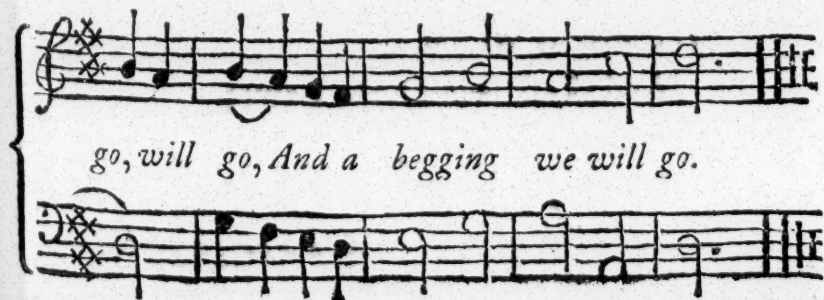
dwel, The Beggar lives at Ease Within his

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The melody is written on the upper staff, and the bass line is on the lower staff. The lyrics 'dwel, The Beggar lives at Ease Within his' are written below the staves.



humble Cell. And a begging we will go, will

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The melody is written on the upper staff, and the bass line is on the lower staff. The lyrics 'humble Cell. And a begging we will go, will' are written below the staves.



go, will go, And a begging we will go.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The melody is written on the upper staff, and the bass line is on the lower staff. The lyrics 'go, will go, And a begging we will go.' are written below the staves.

No

64 *The MUSICAL MISCELLANY.*

No Taxes oppress us,
Nor Honours wreck our Brain,
State-Maxims ne'er perplex us,
Nor Parties give us Pain.

And a begging, &c.

Exempt from all Duty
By Land, or yet by Sea,
We hope not to command,
Nor care much to obey.

And a begging, &c.

Whatever we get,
We seldom keep in store,
We spend it all To-day,
To-morrow beg for more.

And a begging, &c.

Our Lasses in common
We ev'ry one possess;
Marriage is a Priestcraft,
Which makes Enjoyment less.

And a begging, &c.

We live as we list,
And skulk beneath the Laws;
For none but a Beggar
Should judge a Beggar's Cause.

And a begging, &c.

Contented

The MUSICAL MISCELLANY.

65

Contented when Death,

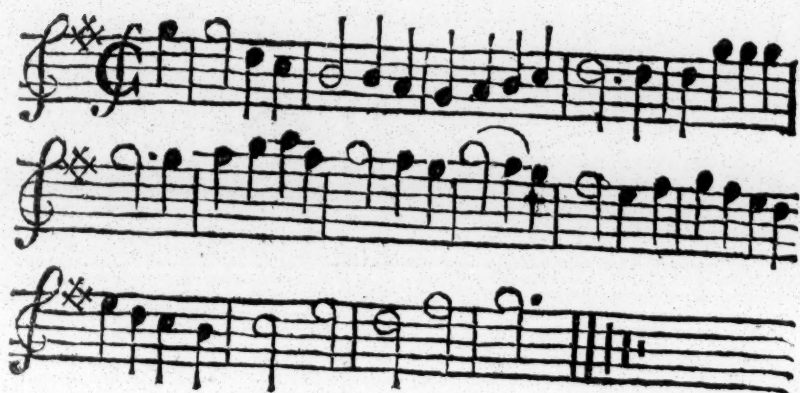
Thro' Age, approaches nigh;

In Pleasure thus we live,

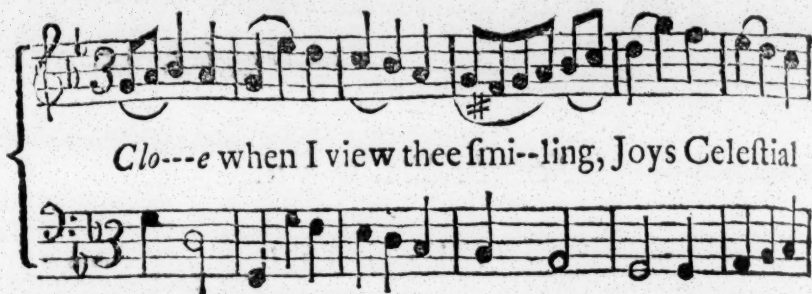
And with Pleasure thus we die.

And a begging, &c.

For the FLUTE.



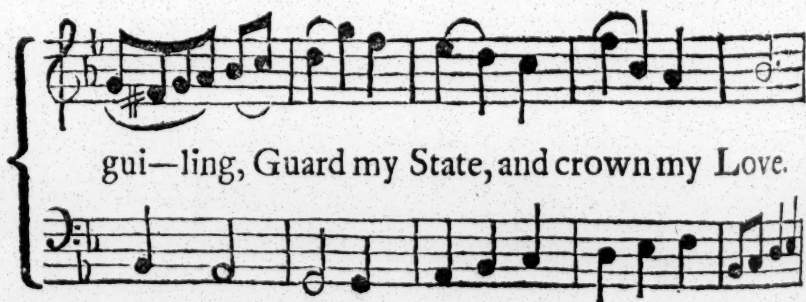
LOVELY CLOE

To a Minuet of Mr. HANDELL's

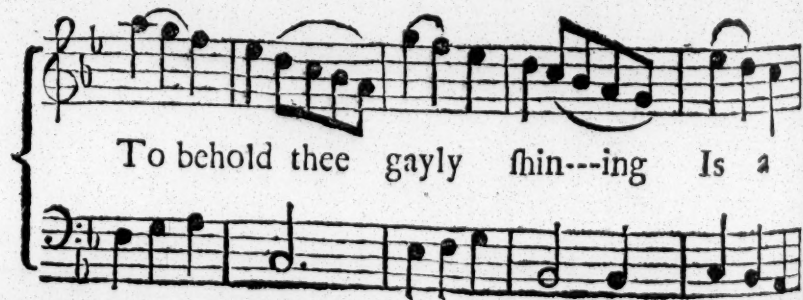
Clo---e when I view thee smi--ling, Joys Celestial



round me move, Pleasing Visions Care be-



gui—ling, Guard my State, and crown my Love.

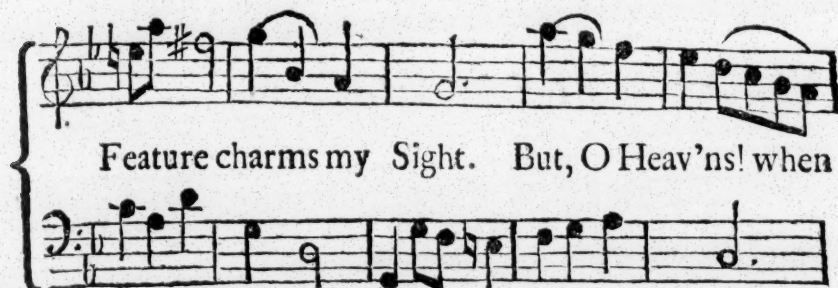


To behold thee gayly shin---ing Is a

Pleasure



Pleasure past de—fi—ning, Ev'—ry



Feature charms my Sight. But, O Heav'ns! when



I'm ca—refling, Thrilling Rap—tures ne—ver



ceasing, Fill my Soul with soft Delight.

Oh! thou lovely dearest Creature!
Sweet Enslaver of my Heart;
Beauteous Master-piece of Nature,
Cause of all my Joy and Smart!

68 *The MUSICAL MISCELLANY.*

In thy Arms enfolded lay me,
 To dissolving Bliss convey me,
 Softly sooth my Soul to Rest;
 Gently, kindly, Oh my Treasure!
 Bless me, let me dye with Pleasure,
 On thy panting snowy Breast.

For the FLUTE.

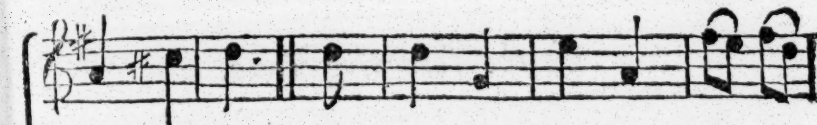


The DECEITFUL FAIR.

Set by Mr. DIEUPART.



Phillis has each enchanting Art, That can the



Soul ensnare; First wins her Lover's ea---fy



Heart, Then wracks him with De--spair.



With tempting Looks, and flatt'ring Smiles,

Too soon a Conquest gains;

Makes him a Slave to all her Wiles,

Then leaves him in his Chains.

Imperious she does tyrannize,

And wounds each harmless Swain;

First soothes his Hopes with matchless Joys,

Then gives eternal Pain.

Ye Youths, who han't already known
 The Magick of her Eyes,
 Be rul'd, and from th' Enchantress run,
 Lest you become her Prize.

The Hook does lye beneath the Bait ;
 With Smiles she'll draw you on ;
 But soon you'll find, when 'tis too late,
 You're by her Frowns undone.

To the foregoing Tune.

YOUNG *Nonparelio* lov'd a Maid
 As fair as e'er was seen ;
 The Glory He of all the Glade,
 And She of all the Green.

The Sylvan Train with Envy saw
 The lovely loving Pair ;
 The Swain approach'd the Nymph with Awe,
 The Nymph the Swain with Fear.

Fair *Brillant* fled from his Complaint,
 Afraid to hear his Sighs ;
 And doubting she with Joy should grant,
 What she with Grief denies.

She racks her self to seem severe ;
 He sees she does but feign :
 Tho' when he's present, she's in Fear ;
 When absent, she's in Pain.

The MUSICAL MISCELLANY. 71

With Pleasure, by some murm'ring Stream,
She listens to his Lays;
Still glad to find herself the Theme,
And flatter'd with his Praise.

Nor need he follow, for her Race
Does ne'er continue long;
She slackens, when he sings, her Pace;
And learns her Lover's Song.

For the FLUTE.



A NONSENSICAL SONG.

Or, the CHARMS of NONSENSE.

The Words by RICHARD SAVAGE, Gent.

Set by Mr. HEMMING.



Nonfensical Folks prepare To hear a Non-

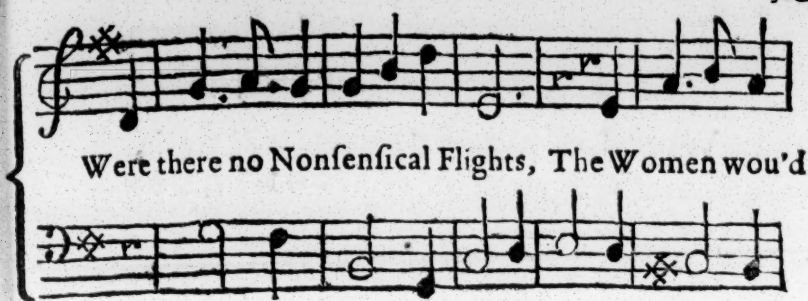


senfical Song. Each am'rous Beau with his

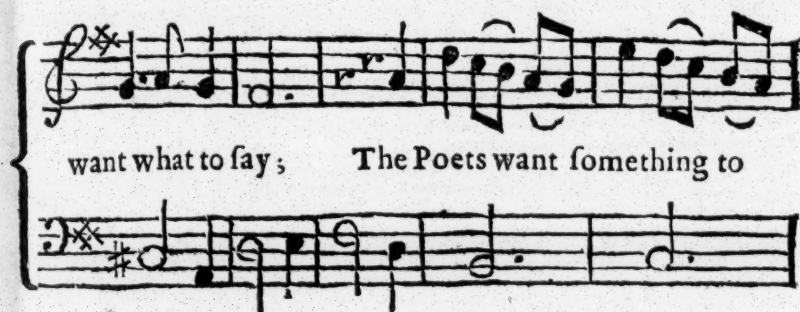


Fair, Whose Charm's a Non-sen-fi-cal Tongue;

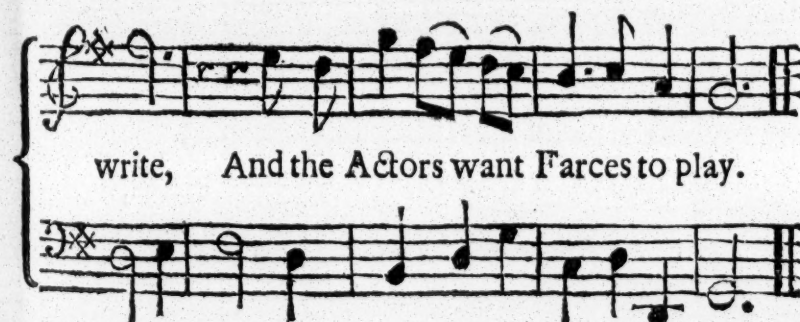
Were



Were there no Nonsensical Flights, The Women wou'd



want what to say; The Poets want something to



write, And the Actors want Farces to play.

Nonsense so reigns in this Age,
 Both over the Noble and Cit,
 The Town sends a Share on the Stage,
 And each Ass sets up for a Wit.
 The Lover calls Nonsense his Muse,
 When smit by the amorous Boy,
 Always gaining with that the first Use
 Of the Lady's Nonsensical Toy.

The Parsons their Nonsense will preach,
To pious Nonsensical Fools;
Worn Ladies choice Secrets will teach,
To Nonsensical bungling Tools.
The Vulgar their Nonsense will prate,
And let their Opinions be had,
In Matters concerning the State,
And neglect for a Party, their Trade.

A scribbling Poet with Nonsense,
For a Dinner, will Nobles asperse,
Tho' his Wit is as thin as his Conscience,
Or rather, as bare as his Purse.

A Parliament Member sometimes
May make a Nonsensical Speech;
The Whiggs may the Tories of Crimes,
For Nonsensical Reasons, Impeach.

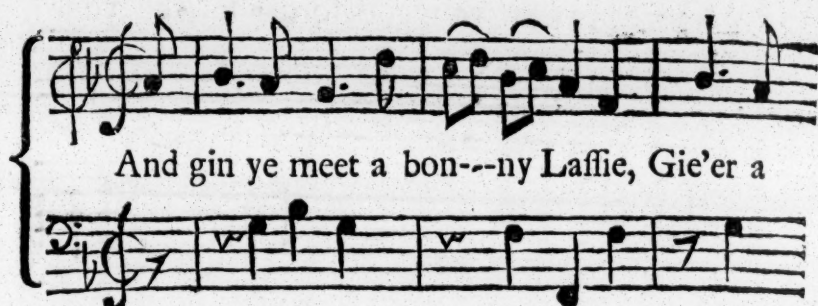
Debates full of Nonsense will rise,
Upon a Nonsensical Theme,
'Mongst those that pretend to be wise,
And do their own Nonsense esteem.
Since Nonsense is grown such a Charm,
With the Ladies, the Beaux, and the Poet,
Let each one his Reason alarm,
And he that has Wit let him show it.

For the FLUTE.

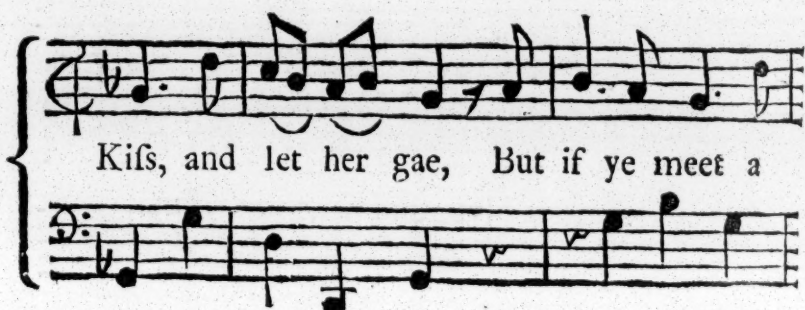


76 *The MUSICAL MISCELLANY.*

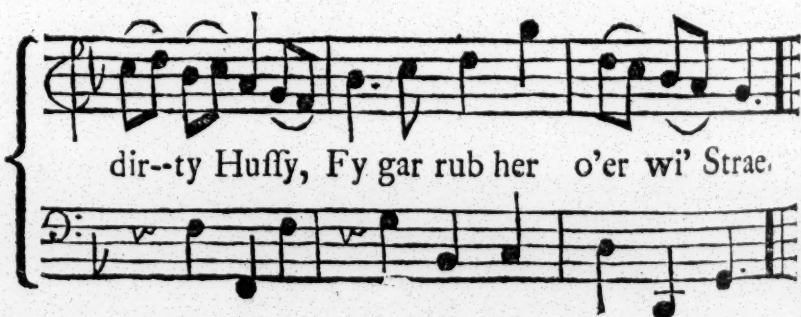
Fy gar rub her o'er wi' Strae.



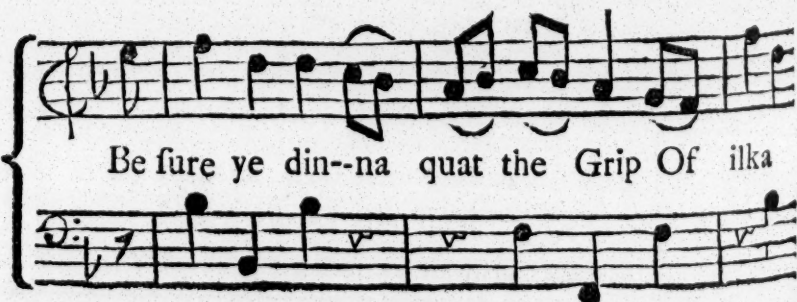
And gin ye meet a bon--ny Laffie, Gie'er a



Kiss, and let her gae, But if ye meet a

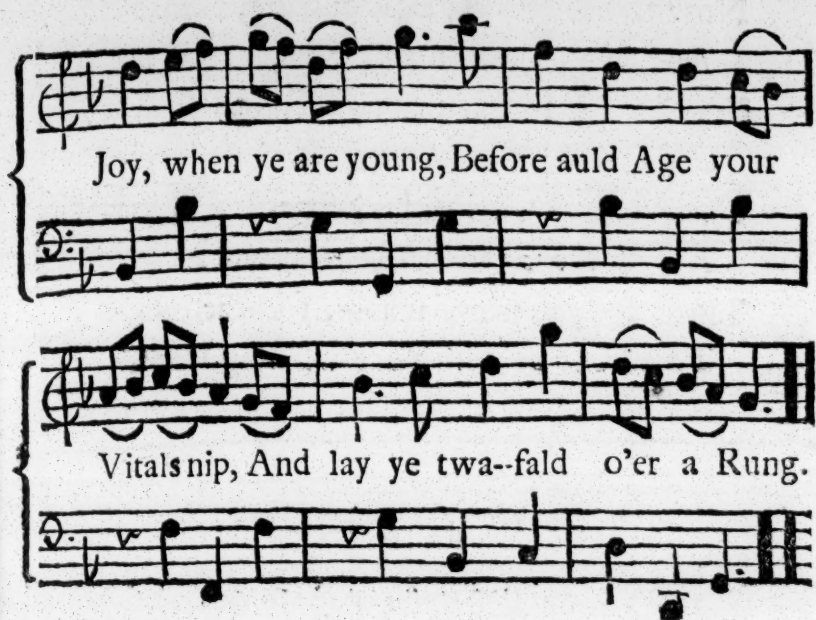


dir--ty Hussy, Fy gar rub her o'er wi' Strae.



Be fure ye din--na quat the Grip Of ilka

Joy,



Sweet Youth's a blyth and hartsome Time,
 Then, Lads and Lasses, while 'tis *May*,
 Gae pu' the Gowan in its Prime,
 Before it wither and decay.
 Watch the fast Minutes of Delyte,
 When *Jenny* speaks beneath her Breath,
 And Kisses, laying a' the Wyte
 On you, if she kepp ony Skaith.

Haith ye're ill bred, she'll smiling say,
 Ye'll worry me, ye greedy Rook;
 Syne frae your Arms she'll rin away,
 And hide her self in some dark Nook.
 Her Laugh will lead you to the Place,
 Where lies the Happiness ye want,
 And plainly tell you to your Face,
 Nineteen Na-fays are haff a Grant.

Now

78 *The MUSICAL MISCELLANY.*

Now to her heaving Bosom cling,
 And sweetly toolie for a Kiss,
 Frae her fair Finger whoop a Ring,
 As Taiken of a future Bliss.
 These Bennifons, I'm very sure,
 Are of the Gods indulgent Grant:
 Then, furly Carles, whisht, forbear
 To plague us with your whining Cant.

To the foregoing Tune.

HOW can they taste of Joys or Grief,
 Who Beauty's Pow'r did never prove?
 Love's all our Torment, our Relief;
 Our Fate depends alone on Love.
 Were I in heavy Chains confin'd,
Neera's Smiles wou'd ease that State;
 Nor Wealth, nor Pow'r, cou'd bless my Mind,
 Curs'd by her Absence, or her Hate.

Of all the Plants which shade the Field,
 The fragrant Myrtle does surpass;
 No Flow'r so gay, that does not yield
 To blooming Roses gaudy Dress.
 No Star so bright, that can be seen,
 When *Phœbus'* Glories gild the Skies;
 No Nymph so proud adorns the Green,
 But yields to fair *Neera's* Eyes.

The MUSICAL MISCELLANY.

79

The am'rous Swains no Offerings bring
To *Cupid's* Altar, as before;
To her they play, to her they sing,
And own in Love no other Pow'r.
If thou thy Empire wilt regain,
On thy proud Conqu'ror try thy Dart;
Touch, touch with Pity for my Pain,
Neera's cold disdainful Heart.

For the F L U T E.



80 *The MUSICAL MISCELLANY.*

S E R A P H I N A.

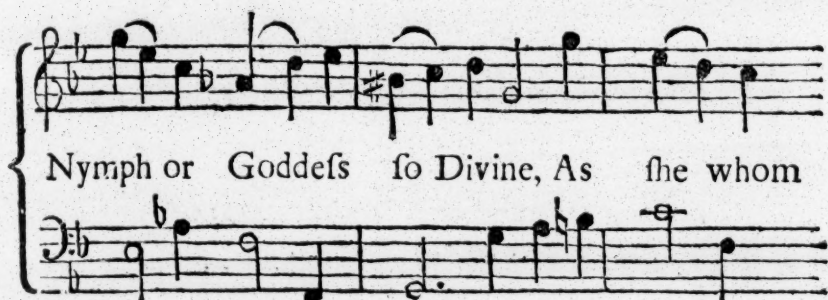
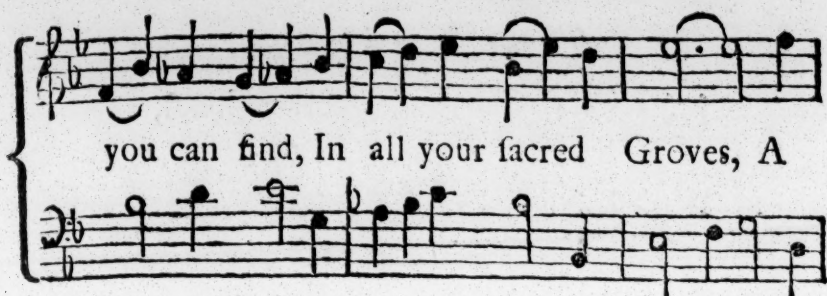
See,

see, my *Se-ra-phi-na* comes, Adorn'd with ev'ry

Grace! Look, Gods, from your Ce-le-sti-al Domes, And

view her charming Face. Then search and tell if

The MUSICAL MISCELLANY. 81



See! see! like *Venus* she appears,
With all her Heav'n of Charms;
Her spotless Form, her blooming Years
Enchant me to her Arms.
Were I to chuse my fav'rite Joy,
Or Love, or Kingly Sway;
Her Smiles shou'd all my Hours employ,
And sport the World away.

To the foregoing Tune.

UPON *Clarinda's* panting Breast,
 The happy *Strephon* lay;
 With Love and Beauty jointly prest
 To pass the Time away.
 Fresh Raptures of transporting Love
 Struck all his Senses dumb;
 He envy'd not the Powers above,
 Nor all the Joys to come.

As Bees around the Garden rove,
 To fetch their Treasures home;
 So *Strephon* trac'd the Fields of Love,
 To fill her Honey-comb:
 Her ruby Lips he kist and prest,
 From whence all Joys derive;
 Then, humming round her snowy Breast,
 Strait crept into her Hive.

For the F L U T E.



The DESPAIRING LOVER.

Set by Mr. TREVERS.

O Love, what cru-el Pangs are these! The cold Ef-

The first system of musical notation for the song 'The Despairing Lover'. It consists of a treble and bass staff joined by a brace. The key signature has one sharp (F#) and the time signature is 3/4. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The lyrics 'O Love, what cru-el Pangs are these! The cold Ef-' are written below the first staff.

fect of warm Desire, Whose a--go--niz---ing

The second system of musical notation. The melody continues in the treble staff, with a fermata over the word 'niz'. The lyrics 'fect of warm Desire, Whose a--go--niz---ing' are written below the first staff.

Tortures freeze, Tho' sprung from your pre-vail-ing Eyes.

The third system of musical notation. The melody concludes in the treble staff with a double bar line. The lyrics 'Tortures freeze, Tho' sprung from your pre-vail-ing Eyes.' are written below the first staff.

Her Absence gave exceeding Pain;
But when from that I hop'd Relief,
You, still resolv'd I shou'd complain,
With Jealousy augment my Grief.

84 *The* MUSICAL MISCELLANY.

Too bitter is the Lover's Part,
When sever'd from his Fair One's Eyes;
But if he's banish'd from her Heart,
Stabb'd with Despair, at once he dies.

CHARMING CELIA.

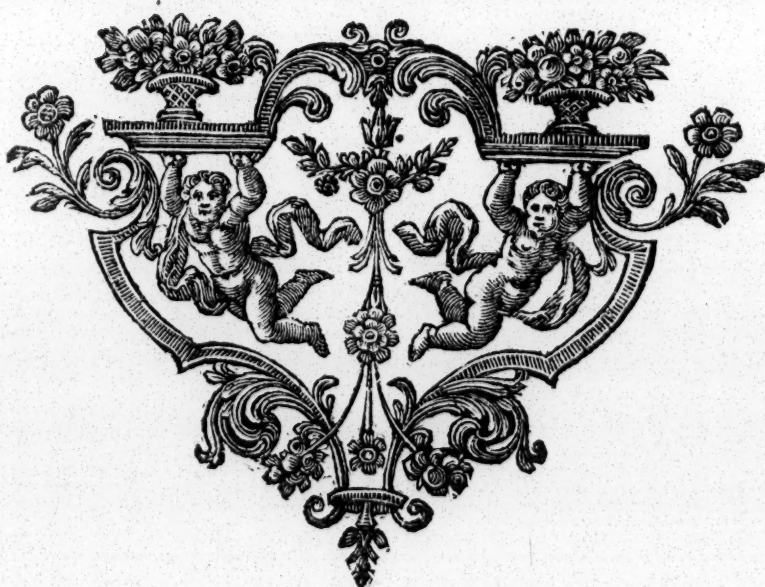
To the foregoing Tune.

WHO can resist my *Celia's* Charms?
Her Beauty wounds, her Wit disarms;
When these their mighty Forces join,
What Heart's so strong but must resign?

Love seems to promise in her Eyes
A kind and lasting Age of Joys:
But have a care, their Treason shun;
I look'd, believ'd, and was undone.

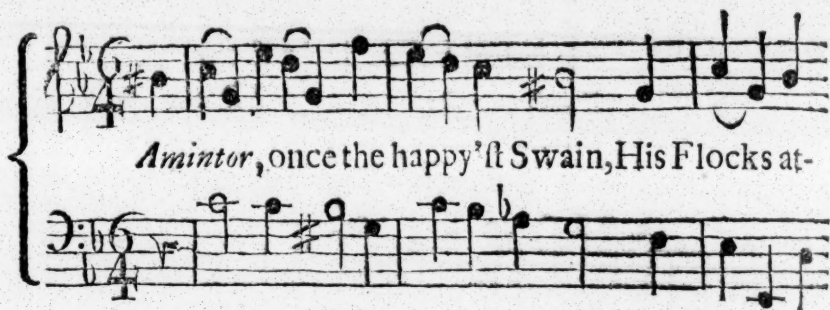
In vain a thousand ways I strive
To keep my fainting Hopes alive;
My Love can never find Reward,
Since Pride and Honour are her Guard.

For the FLUTE.

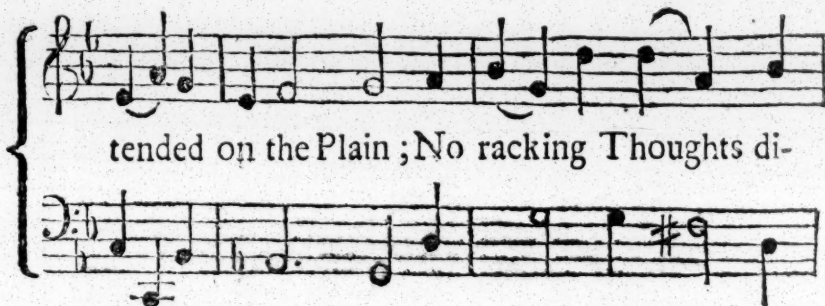


The LAST REQUEST.

Set by Mr. ANTH. YOUNG.



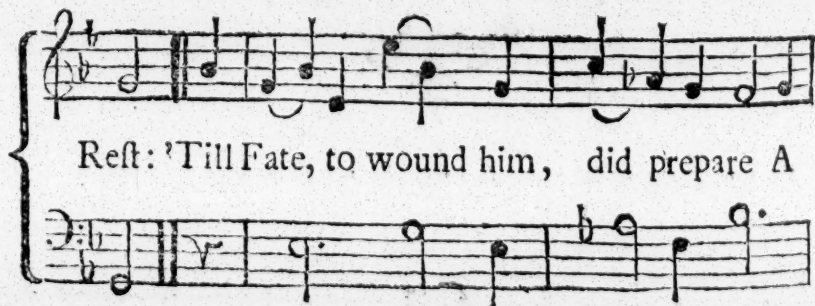
Amintor, once the happy 'st Swain, His Flocks at-



tended on the Plain ; No racking Thoughts di-

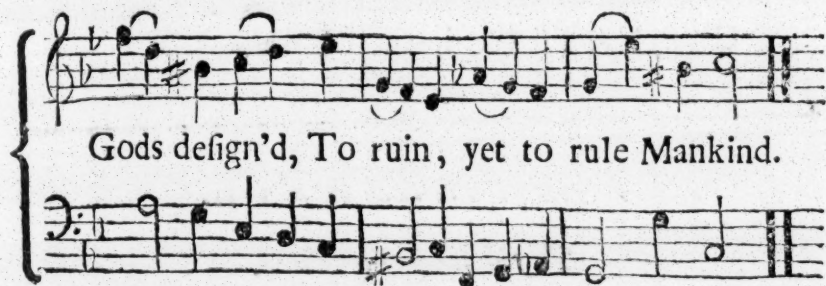
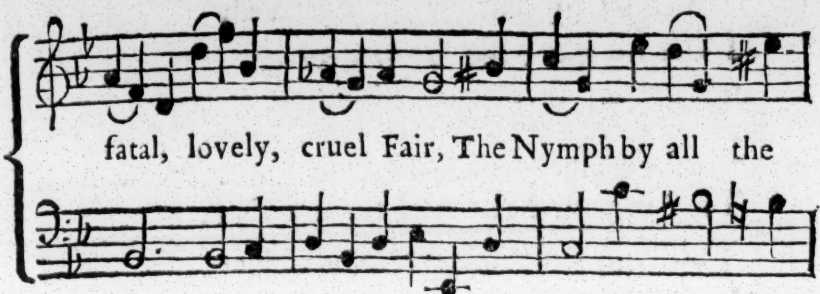


sturb'd his Breast, 'Till Love deny'd the Shepherd



Rest: 'Till Fate, to wound him, did prepare A

fatal



His Flocks no Pleasure now can yield,
 But stray unheeded o'er the Field;
Celia alone can give him Ease,
 'Tis she alone that pain'd, can please.
 The trembling Shepherd, in Despair,
 Close as he durst, approach'd the Fair,
 Then prest her Hand, and fondly tries
 To read his Sentence in her Eyes.

Ah! cruel Nymph; Alas! he cries,
 To flight the Swain that for you dies.
 Ah, simple Swain! the Nymph returns,
 To love One who your Passion scorns!
 Confirm'd too plain in all his Fears,
 Confusion in his Face appears;
 And hopeless now, Relief to find,
 He thus address'd the dear Unkind :

88 *The MUSICAL MISCELLANY.*

Yet let my last Request succeed,
Defer no more the Death decreed,
The Death that must release the Swain
From fruitless Hope, and endless Pain.
Tho' in your Frowns I see my Fate,
Tho' you undo me with your Hate,
Whilst thus I gaze, Life cannot go;
Oh fly! and strike the fatal Blow.

Written at the BATH.

To the foregoing Tune.

SEE! in the limpid floating Glass,
How bright *Aurelia* does appear!
So Lillies in a Chrystal Case
Receive a Gloss, and look more Fair.
She like the Orient Morning shows,
When lifting o'er the Waves her Head;
Or *Venus*, when the Goddess rose,
And first forfook her wat'ry Bed.

Take heed, ah! lovely Maid, take heed,
Lest in the Mirror thou shou'dst spy
Thy blooming Charms, and for 'em bleed,
Narcissus-like, and for 'em dye.
For who, unmov'd, can view that Breast!
That Shape! that Face! those matchless Charms!
I find my Soul with Love possess'd,
And raging Fire my Bosom warms.

Oh!

The MUSICAL MISCELLANY. 89

Oh! that she was by me entwin'd,
Where now the wat'ry Circles run;
'Till we, like *Salmacis* were join'd,
Our Bodies blended both in one.
Plunge in the Fount, ye Old and Weak!
'Twill kindle Life, and Youth restore;
And, like the *Stygian* Current, make
Your Limbs as vig'rous as before.

For the FLUTE.



90 *The* MUSICAL MISCELLANY.

The MILK-MAID'S SONG.

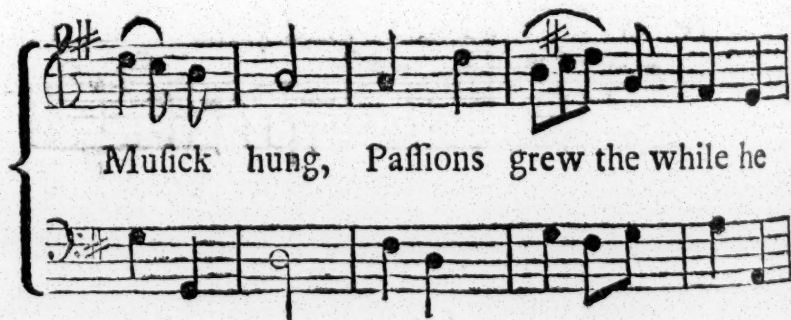
*Set by Mr. SEEDO. And Sung by Mr. NOKES at the
THEATRE in the Hay-Market.*



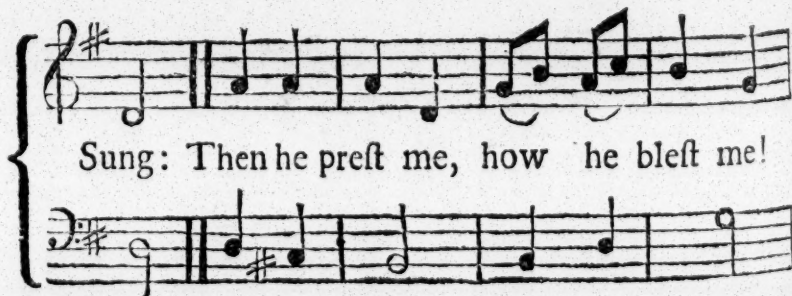
When my Love the other Day, Prais'd my



Charms, and, full of Play, In his Words such



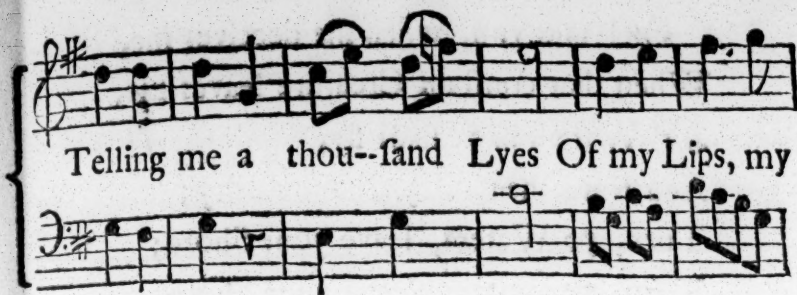
Musick hung, Passions grew the while he



Sung: Then he prest me, how he blest me!

Telling

The MUSICAL MISCELLANY. 91



Prompted by the Fire of Youth,
Thinking all he said was Truth,
I, poor easy, yielding Maid,
By the Traitor was betray'd;
He carefs'd me,
And posses'd me,
Blasting all my growing Charms :
Maids beware, and dread such Harms.

To the foregoing Tune.

SWAIN, thy hopeless Passion smother,
Perjur'd *Celia* loves another ;
In his Arms I saw her lying,
Panting, Kissing, Trembling, Dying;
There the fair Deceiver swore,
There the fair Deceiver swore,
As she did to you before.

Oh!

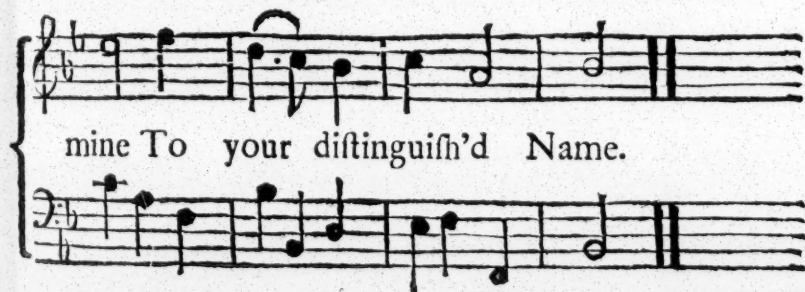
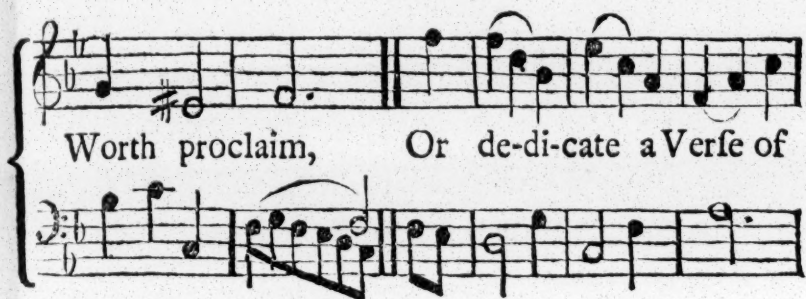
92 *The* MUSICAL MISCELLANY.

Oh! said you, when she deceives me,
 When that constant Creature leaves me,
Ifs' Waters back shall fly,
 And leave their oozy Channels dry;
 Turn, ye Waters, leave your Shore;
 Turn, ye Waters, leave your Shore;
 Perjur'd *Celia* loves no more.

For the F L U T E.



To C E L I A.



The Muses were ordain'd to shew
The Virtues of your Sex ;
Then, why shou'd what is sung of you,
Your modest Mind perplex?

At Thoughts of you, my Muse takes Wing,
My tender Bosom warms ;
Indulge me then, with Leave to sing,
Or lay aside your Charms.

94 *The* MUSICAL MISCELLANY.

No grateful Answer I desire;
No Favours I implore;
'Tis all I want, or can require,
Allow me to adore.

ELEGIAC SONG. *To the* MOON.

Written by the Author of SPARABELLA'S COMPLAINT.

To the foregoing Tune.

REfulgent Empress of the Night!
To whom I oft' complain,
Thou Moon! resign thy radiant Light,
Or ease me of my Pain.

For Oh! now doubly baneful prove
Thy Rays to either's Rest;
High Surges on the *Sea* they move,
But higher in my *Breast*.

Their Light recalls those Joys to me,
Whose Absence I bemoan;
Those Joys, beheld alone by thee,
Nor ah! by thee unknown.

If potent Verse, with magick Aid,
From Heav'n have drawn thee down,
By *mine*, be thou to pity sway'd
A Case so *like thy own*.

The MUSICAL MISCELLANY. 95

Like thee, who shin'st with borrow'd Light,
I burn with borrow'd Fires :
The Sun lights thee ; but one more bright,
With Flames my Soul inspires.

Like thee, whose Orb still wastes away,
With fatal Flames I burn :
As thine by Night, so mine by Day
To my Destruction turn.

Like thee, whose Beams the Sun decline,
From whence they first arise ;
So mine conceal'd, ne'er dare to shine
Before their Source, her Eyes.

But not like thee in this I prove,
In all things else we vie :
Thou ever dost inconstant rove,
But ever constant I.

For the FLUTE.

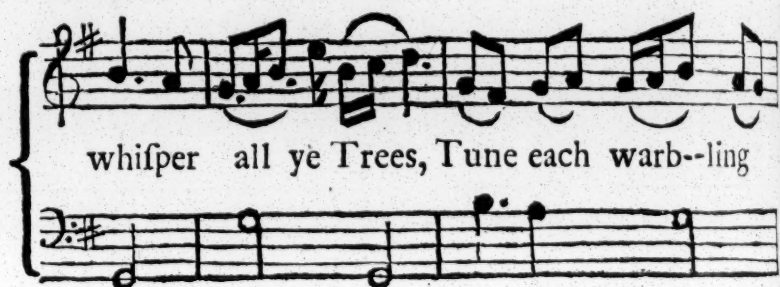


COLIN'S REQUEST.

The Words by Mr. ARTHUR BRADLEY.



Help me, each harmonious Grove, Gent--ly



whisper all ye Trees, Tune each warb--ling



Throat to Love, And cool each Mead with



softest Breeze. Breath sweet Odours, ev'---ry

Flow



Glide, ye lympid Brooks, along;
Phœbus, glance thy mildest Ray;
 Murm'ring Floods, repeat my Song,
 And tell what *Colin* dare not say.
Celia comes! whose charming Air
 Fires with Love the rural Swains;
 Tell, ah! tell the blooming Fair,
 That *Colin* dies, if she disdains.

For the FLUTE.

The F A I R I E S.

Now the hungry Lions roar, And howling Wolves be-

The first system of musical notation for 'The Fairies'. It consists of a treble and a bass staff joined by a brace. The key signature has one sharp (F#) and the time signature is 3/4. The melody in the treble staff begins with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, 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100 *The MUSICAL MISCELLANY.*

2d FAIRY.

Now the Brands of Fire do glow,
 Whilst the Screech-Owl, screeching loud,
Puts the Wretch that lies in Woe,
 In remembrance of a Shroud.
Trip it, &c.

3d FAIRY.

Now it is the time of Night,
 That the Graves are gaping wide,
Ev'ry one lets forth his Spright,
 In the Church-way Paths to glide.
Trip it, &c.

4th FAIRY.

And we Fairies that do run,
 By the triple *Hecat's* Team,
From the Presence of the Sun,
 Following Darknefs like a Dream,
Trip it, &c.

5th FAIRY.

Tho' we frolick, let no Mouse,
 Or boading Bird, or Beast of Prey,
Disturb the Quiet of this House,
 But downy Sleep bring on the Day.
Trip it, &c.

6th FAIRY.

Weaving Spiders come not here,
 Spotted Snakes do no offence;
Beatles black, approach not near;
 Worm, and Snail, be far from hence.
Trip it, &c.

The MUSICAL MISCELLANY. 101

7th FAIRY.

By the dead and drowsy Fire,
Ev'ry Elf and fairy Spright,
Hop, as little Bird from Brier,
Nimbly, nimbly, and as light.
Trip it, &c.

8th FAIRY.

Now joyn all your warbling Notes,
In Chorus of sweet Harmony,
Strain aloud your Fairy Throats,
Sing, and dance it tripingly.
Trip it, &c.

CHORUS.

Hand in Hand, with Fairy Grace,
We will sing, and blefs this Place.
May Plenty, Pastime, and sweet Peace
Daily in this House increafe.
*Trip it, trip it, trip it, trip it softly round:
Ever sacred be this Ground.*

For the FLUTE.



8:33

H 3

The PRESBYTERIAN WEDDING.

— *Procul ô procul este Profani!*
Conclamat Vates totoque abfistite Luco.

Virgil.

A cer---tain Pres by-te--rian Pair Were
wedded t'other Day ; And when in Bed the
Lambs were laid, Their Pastor came to pray.

But first he bade each Guest depart,
Nor sacred Rites prophane;
For carnal Eyes such Mysteries
Can never entertain.

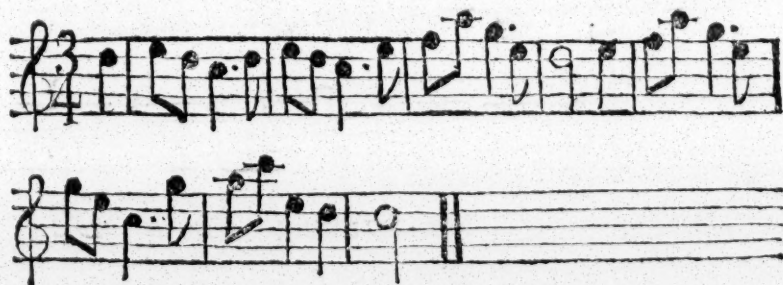
Then with a Puritannick Air,
Unto the Lord he pray'd,
That he would please to grant Encrease
To that same Man and Maid :

And that the Husbandman might dress
Full well the Vine his Wife;
And like a Vine she still might twine
About him all her Life.

Sack Posset then he gave them both,
And said, with lifted Eyes,
Blest of the Lord! with one Accord
Begin your Enterprize.

The Bridegroom then drew near his Spouse,
T'apply Prolifick Balm;
And while they strove in mutual Love,
The Parson sung a Psalm.

For the F L U T E.



104 *The* MUSICAL MISCELLANY.

The D R E A M.

The Musick by Mr. *HANDEL*.

Beneath a shady Willow, Hard by a purling

Stream, A Mossy Bank my Pillow, I fancy'd in a

Dream, That I the charming *Phillis* Did

ea-ger-ly embrace ; Her Breast as white as

Lillies,



What ecstasies of Pleasure
 She gave, to tell's in vain,
 When with the hidden Treasure
 She blest her am'rous Swain :
 Cou'd nought our Joys discover,
 And I my Dream believe,
 I so cou'd sleep for ever,
 And still be so deceiv'd.

But, when I wak'd, deluded,
 And found all but a Dream,
 I fain wou'd have eluded
 The melancholy Theme.
 Ye Gods! there's no enduring
 So exquisite a Pain;
 The Wound is past all curing,
 That *Cupid* gave the Swain.

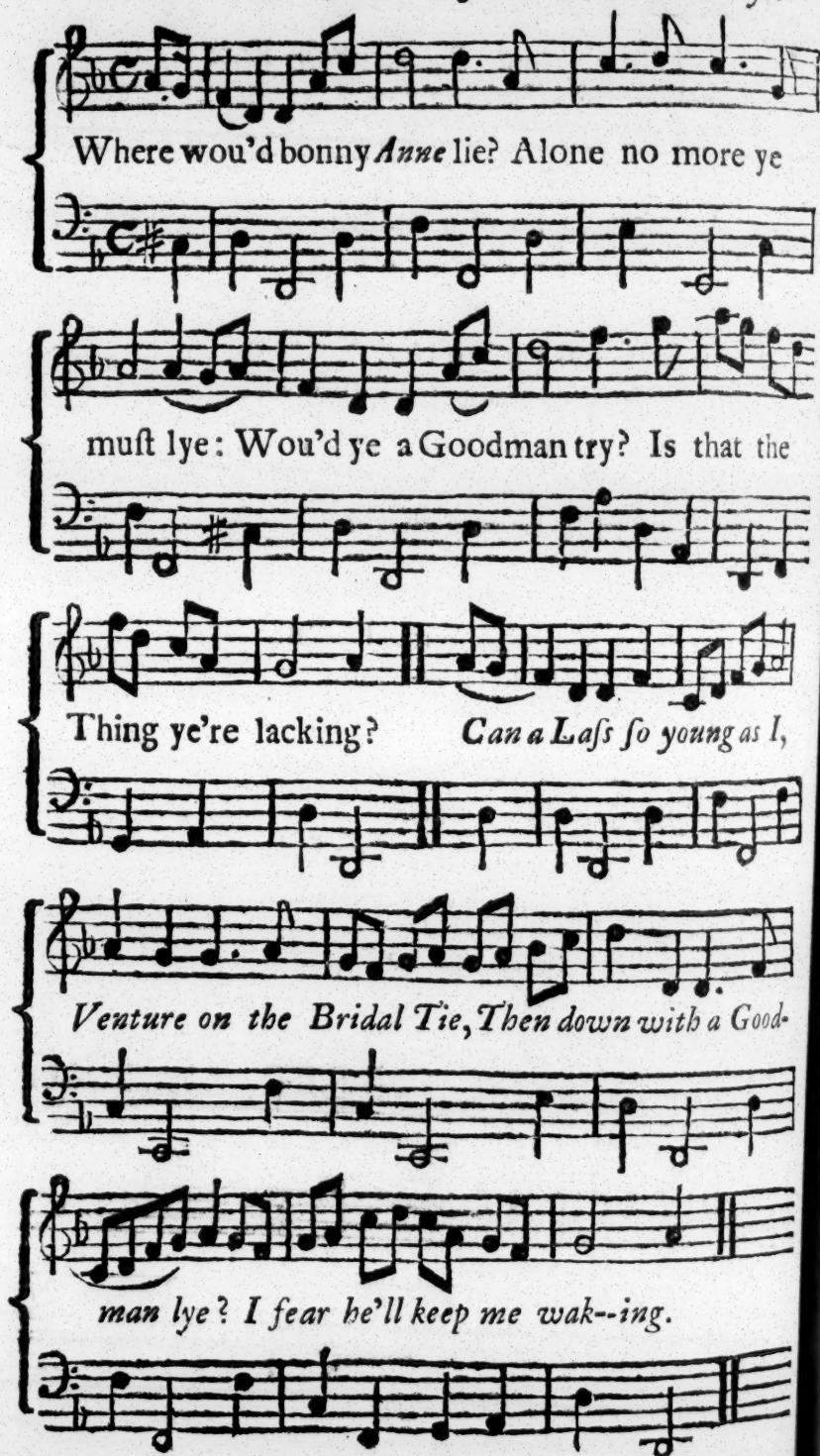
For the FLUTE.



106 *The* MUSICAL MISCELLANY.

The C O R D I A L.

To the Tune of, *Where shall our Goodman lye.*



Where wou'd bonny *Anne* lie? Alone no more ye
 must lye: Wou'd ye a Goodman try? Is that the
 Thing ye're lacking? *Can a Lass* so young as I,
 Venture on the Bridal Tie, Then down with a Good-
 man lye? I fear he'll keep me wak-ing.

The MUSICAL MISCELLANY. 107

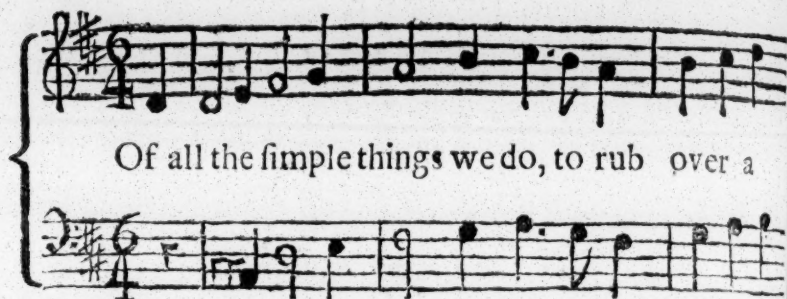
Never judge until ye try,
Make me your Goodman, I
Shanna hinder you to lye,
And sleep till ye be weary.
What if I shou'd waking lye,
When th' Hoboys are going by,
Will ye tend me when I cry,
My Dear, I'm faint and iry?

In my Bosom thou shalt lye,
When thou wakeful art or dry,
Healthy Cordial standing by,
Shall presently revive thee.
To your Will I then comply;
Join us, Priest, and let me try
How I'll wi' a Goodman lye,
Who can a Cordial give me.

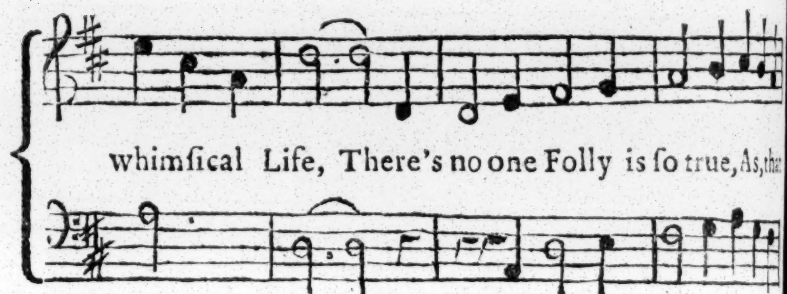
For the F L U T E.



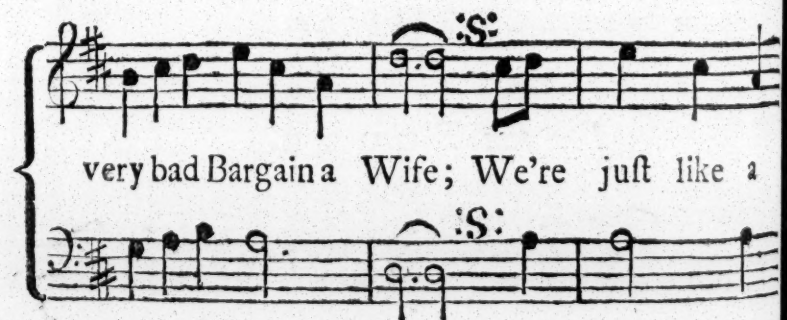
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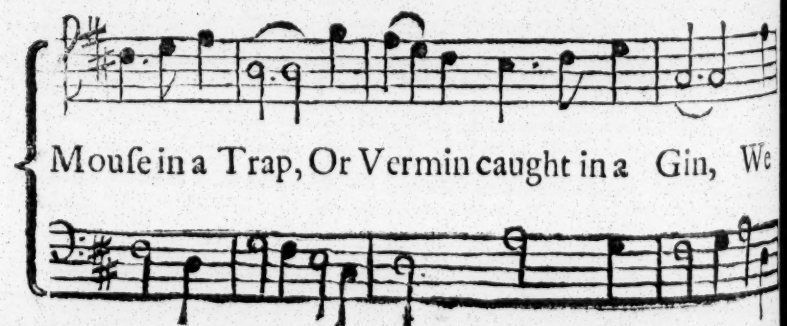
Of all the simple things we do, to rub over a



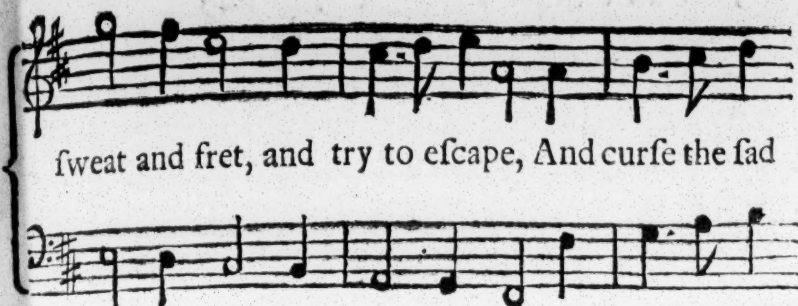
whimsical Life, There's no one Folly is so true, As, the



very bad Bargain a Wife; We're just like a



Mouse in a Trap, Or Vermin caught in a Gin, We



I gam'd, and drank, and play'd the Fool,
 And a thousand mad Frolicks more;
 I rov'd and rang'd, despis'd all Rule,
 But I never was marry'd before:
 This was the worst Plague cou'd ensue;
 I'm mew'd in a smoaky House;
 I us'd to tope a Bottle or two,
 But now 'tis small Beer with my Spouse.

My darling Freedom crown'd my Joys,
 And I never was vex'd in my Way;
 If now I cross her Will, her Voice
 Makes my Lodging too hot for my Stay:
 Like

110 *The* MUSICAL MISCELLANY.

Like a Fox that is hamper'd, in vain

I fret at my Heart and Soul;

Walk to and fro the length of my Chain,

Then am forc'd to creep into my Hole.

For the FLUTE.



The MUSICAL MISCELLANY. III

C E L I A to *C O L I N*.

Set by Mr. DIEUPART.



Cease, lovely Shepherd, cease to mourn, Nor



longer wanton in thy Grief; *Grief*; Her



Ashes sleep with--in their Urn; Let new-born



Passion give Relief. *Her-----lief.*



Tho'

112 *The* MUSICAL MISCELLANY.

Tho' *Sylvia* was so soft, so fair,
That all the Youths and neighb'ring Swains
Languish'd with Passion and Despair,
While she reign'd Mistress of the Plains;

Tho' sweet she was, as Morning Dew,
And silent as the Close of Night;
Shepherd, she breathes no more for you,
But rises in the brightest Light.

Colin, then let thy throbbing Heart
For sprightly *Celia* glow and burn;
Sighs for thy Sighs she will impart,
And gentle Love, for Love, return.

A P O L L O O U T W I T T E D.

To the Honourable Mrs. F I N C H, under her Name
of A R D E L I A.

To the foregoing Tune.

PHŒBUS now snort'ning every Shade,
Up to the Northern *Tropick* came,
And thence beheld a lovely Maid
Attending on a Royal Dame.

The God laid down his feeble Rays,
Then lighted from his glitt'ring Coach,
But fenc'd his Head with his own Bays
Before he durst the Nymph approach.

Under those sacred Leaves, secure
From common Lightning of the Skies,
He fondly thought he might endure
The Flashes of *Ardelia's* Eyes.

The Nymph, who oft had read in Books,
Of that bright God whom Bards invoke,
Soon knew *Apollo* by his Looks,
And guess'd his Business e'er he spoke.

He, in the old Celestial Cant,
Confess'd his Flame, and swore by *Styx*,
Whate'er she would desire, to grant;
But wise *Ardelia* knew his Tricks.

Ovid had warn'd her to beware
Of stroling Gods, whose usual Trade is,
Under pretence of taking Air,
To pick up Sublunary Ladies.

Howe'er, she gave no flat Denial,
As having Malice in her Heart;
And was resolv'd upon a Tryal,
To cheat the God in his own Art.

Hear my Request, the Virgin said;
Let which I please of all the Nine
Attend, whene'er I want their Aid,
Obey my Call, and only mine.

114 *The MUSICAL MISCELLANY.*

By Vow oblig'd, by Passion led,
The God could not refuse her Prayer :
He wav'd his Wreath thrice o'er her Head,
Thrice mutter'd something to the Air.

And now he thought to seize his Due,
But she the Charm already try'd;
Thalia heard the Call, and flew
To wait at bright *Ardelia's* Side.

On Sight of this Celestial *Prude*,
Apollo thought it vain to stay,
Nor in her Presence durst be rude,
But made his Leg, and went away.

He hop'd to find some lucky Hour,
When on their Queen the Muses wait;
But *Pallas* owns *Ardelia's* Power;
For Vows divine are kept by Fate,

Then full of Rage *Apollo* spoke,
Deceitful Nymph! I see thy Art;
And tho' I can't my Gift revoke,
I'll disappoint its nobler Part.

Let stubborn Pride possess thee long,
And be thou negligent of Fame;
With ev'ry Muse to grace thy Song,
May'st thou despise a Poet's Name.

Of Modest Poets be thou first,
To silent Shades repeat thy Verse,
Till *Fame* and *Echo* almost burst,
Yet hardly dare one Line rehearse.

And last, my Vengeance to compleat,
May you descend to take Renown,
Prevail'd on by the Thing you hate,
A Whig, and one that wears a Gown.

For the FLUTE.



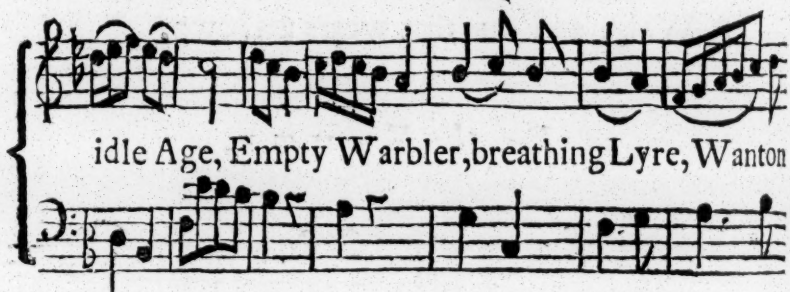
116 *The* MUSICAL MISCELLANY.

To SEIGNORA CUZZONI.

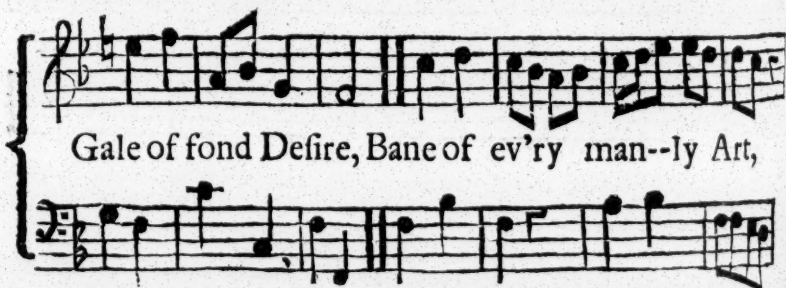
Words by Mr. A. PHILLIPS. Musick by Mr. HOLCOMB.



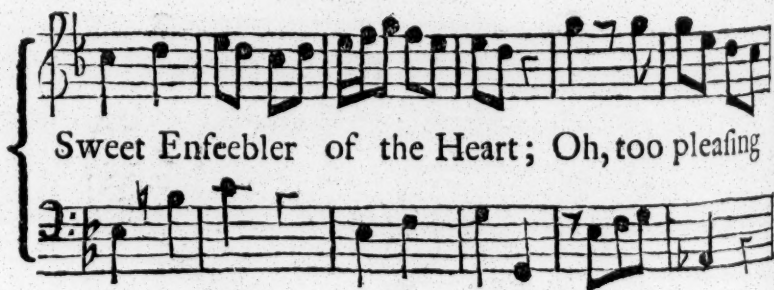
Little Syren of the Stage, Charmer of an



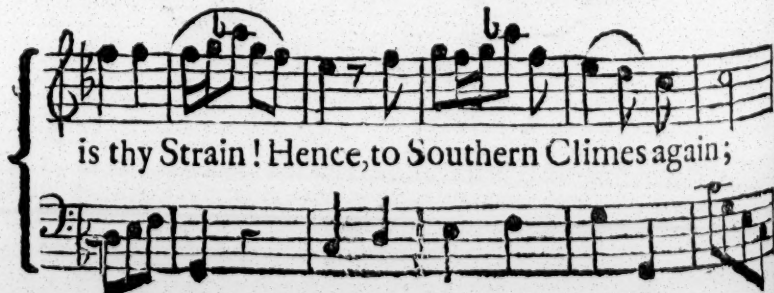
idle Age, Empty Warbler, breathing Lyre, Wanton



Gale of fond Desire, Bane of ev'ry man--ly Art,

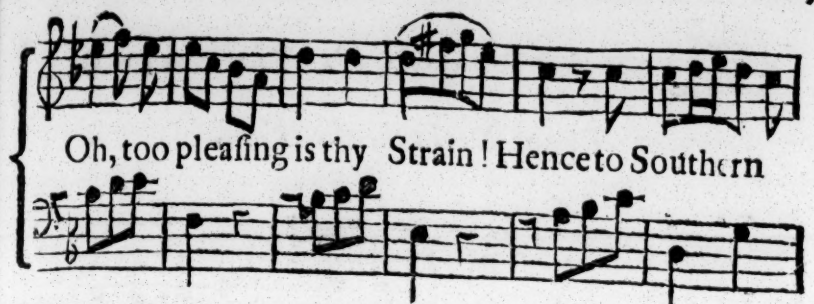


Sweet Enfeebler of the Heart; Oh, too pleasing

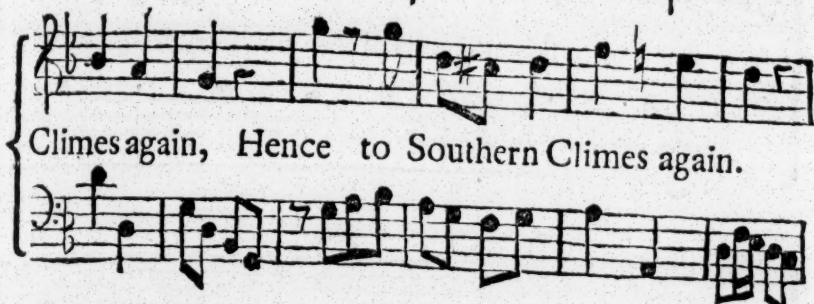


is thy Strain! Hence, to Southern Climes again;

The MUSICAL MISCELLANY. 117



Oh, too pleasing is thy Strain! Hence to Southern



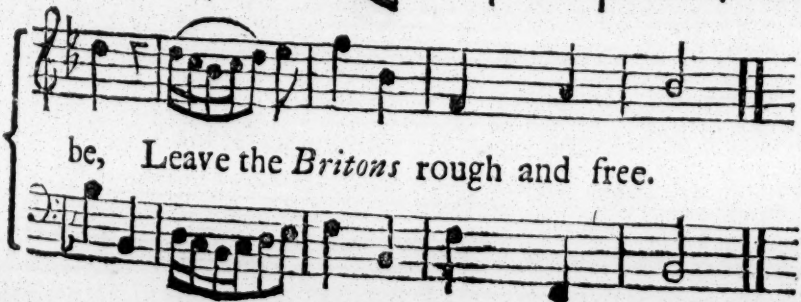
Climes again, Hence to Southern Climes again.



Tuneful Mischief, Vo-----cal Spell, To this



Island bid farewell. Leave us as we ought to



be, Leave the *Britons* rough and free.



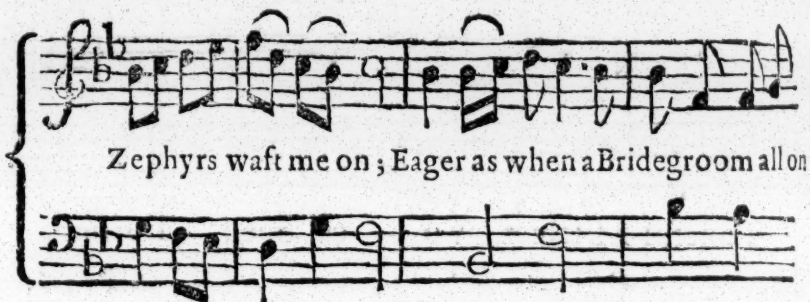
118 *The* MUSICAL MISCELLANY.

Sung in the BEGGAR'S WEDDING.

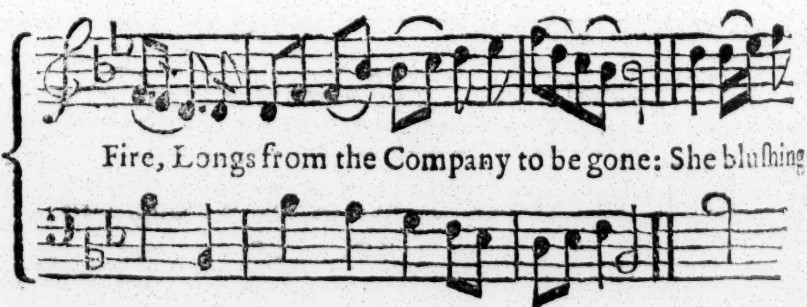
Tune, *Deel take the Wars.*



Behold, I fly on Wings of soft De--fire, Whilst gentle



Zephyrs waft me on; Eager as when a Bridegroom all on



Fire, Longs from the Company to be gone: She blushing



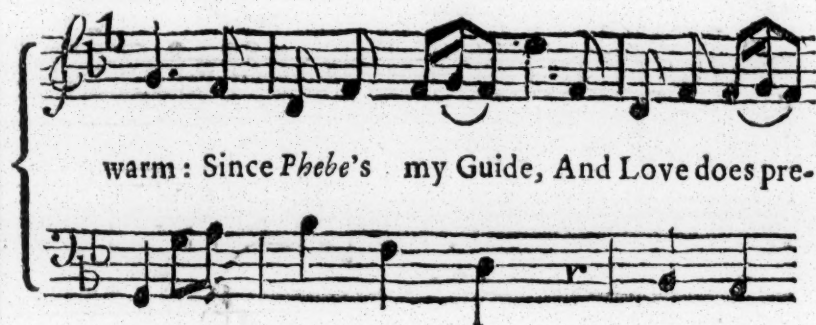
flies the Pleasure, He rushing grasps his Treasure,

Till

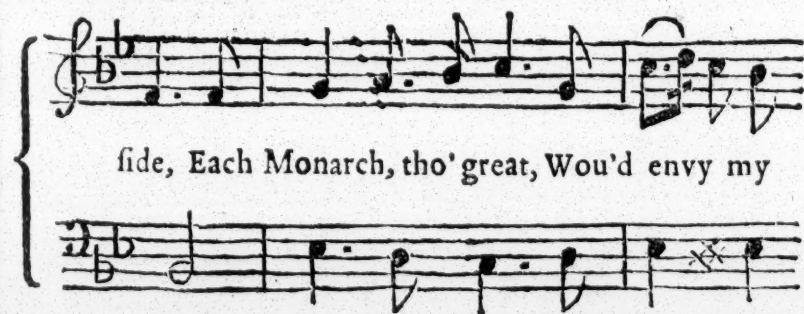
The MUSICAL MISCELLANY. 119



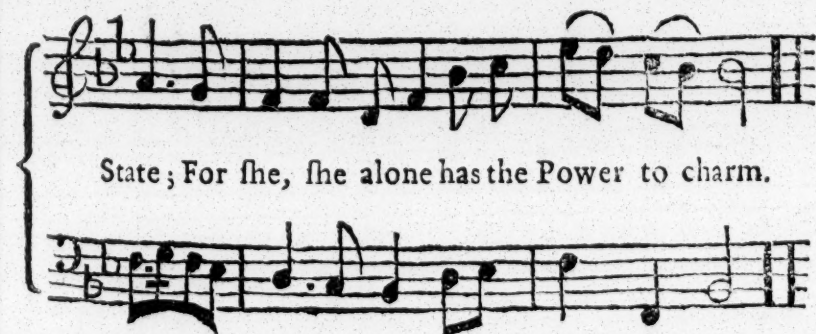
'Till with mutual Tendernefs each o--ther they



warm : Since *Phebe's* my Guide, And Love does pre-



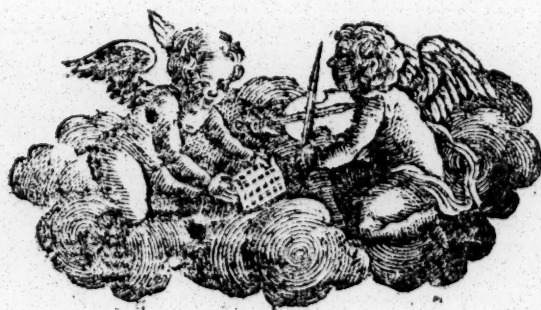
fide, Each Monarch, tho' great, Wou'd envy my



State ; For fhe, fhe alone has the Power to charm.

120 *The* MUSICAL MISCELLANY.

For the FLUTE.



The MUSICAL MISCELLANY. 121

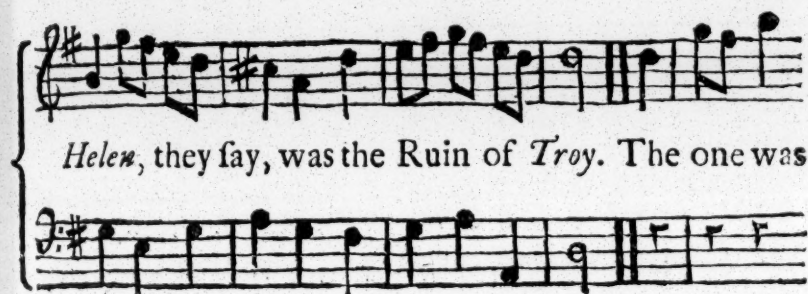
L U C R E T I A.

Set by Mr. BETTS, Organist of *Manchester*.



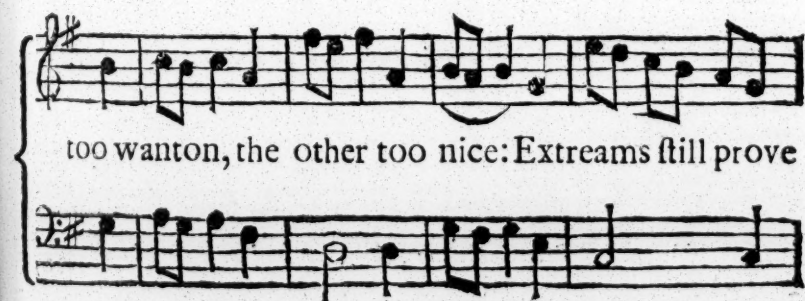
Lucretia the Emplre of *Rome* did destroy; And

The first system of musical notation for the song 'LUCRETIA'. It consists of two staves, treble and bass, in G major (one sharp) and 4/4 time. The melody is written on the treble staff, and the bass line is on the bass staff. The lyrics 'Lucretia the Emplre of Rome did destroy; And' are written below the first staff.



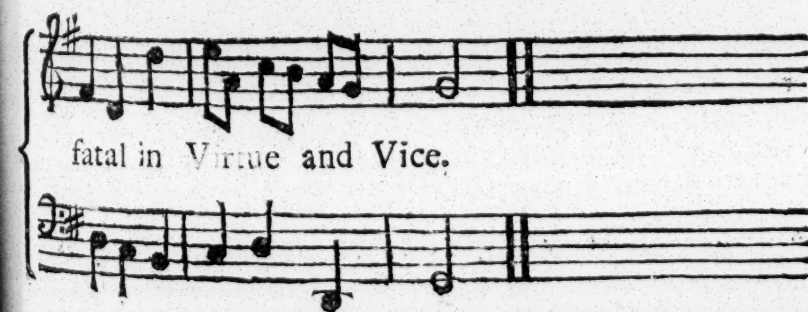
Helena, they say, was the Ruin of *Troy*. The one was

The second system of musical notation. It continues the melody and bass line from the first system. The lyrics 'Helena, they say, was the Ruin of Troy. The one was' are written below the first staff.



too wanton, the other too nice: Extreame still prove

The third system of musical notation. It continues the melody and bass line. The lyrics 'too wanton, the other too nice: Extreame still prove' are written below the first staff.



fatal in *Virtue* and *Vice*.

The fourth system of musical notation, which concludes the piece. It continues the melody and bass line. The lyrics 'fatal in Virtue and Vice.' are written below the first staff.

122 *The MUSICAL MISCELLANY.*

To be shipwreck'd on either, I never design,
But to fail between both, in a Sea of good Wine:
What tho' some dull Matron our Mirth disapprove,
'Tis safer for Ladies to Drink than to Love.

Here's a Health to all those that are better than wife,
Who scorn to be Vicious, yet are not Precise:
What tho' some dull Matron our Mirth disapprove,
'Tis safer for Ladies to Drink than to Love.

To the foregoing Tune.

WHEN I visit proud *Celia*, just come from my Glass,
She tells me I'm fluster'd, and look like an Ass;
When I mean of my Passion to put her in mind,
She bids me leave Drinking, or she'll never be kind.

That she's charmingly handsome, I very well know;
And so is my Bottle, each Brimmer so too;
And to leave my Soul's Joy; Oh! 'tis Nonsense to ask,
Let her go to the Devil, bring t'other full Flask.

Had she taxt me with Gaming, and bad me forbear,
'Tis a thousand to one I had lent her an Ear.
Had she found out my *Cloris*, up three pair of Stairs,
I had baulk'd her, and gone to St. *James's* to Prayers.

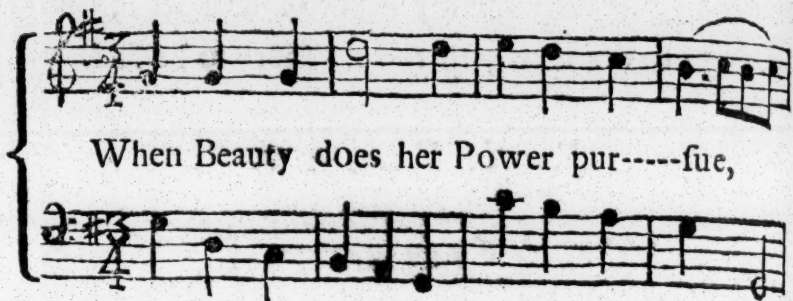
The MUSICAL MISCELLANY. 123

Had she bade me read Homilies three times a Day,
She perhaps had been humour'd, with little to say.
But at Night to deny me my Flask of dear Red;
Let her go to the Devil, there's no more to be said.

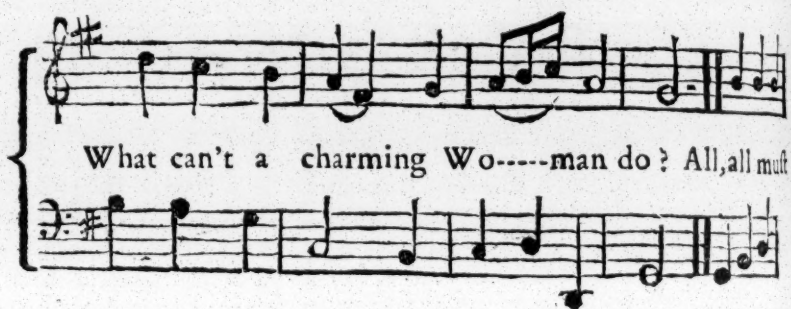
For the FLUTE.



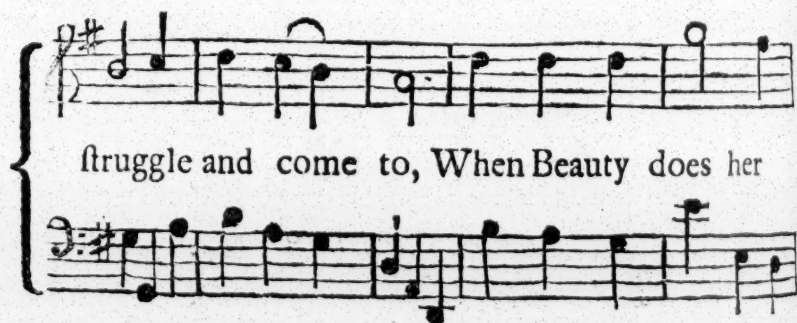
The POWER of BEAUTY.



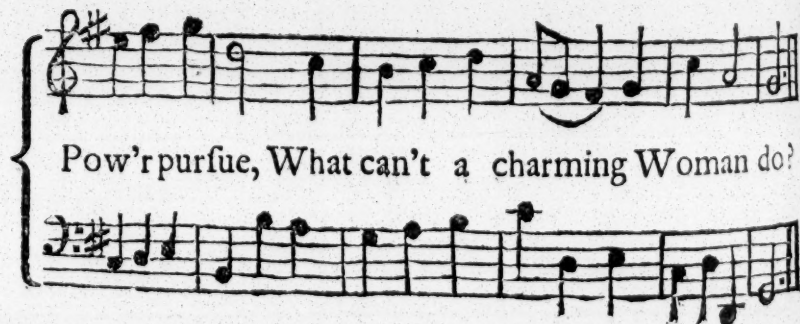
When Beauty does her Power pur----fue,



What can't a charming Wo-----man do? All,all must



struggle and come to, When Beauty does her



Pow'r pursue, What can't a charming Woman do?

She

She makes the Soldier quit his Rage;
She makes the Sword quite lose its Edge:
All, all must struggle, &c.

She makes the Statesmen look like Fools;
She makes the Students flight their Schools:
All, all must struggle, &c.

She makes the greatest Prince her Slave,
The stout, the bold, the young, the brave:
All, all must struggle, &c.



C A R E T's W I S H.

A Catch for three Voices.



Curst be the Wretch that's bought and



fold, And barter Liberty for Gold; For when E-



lection is not free, In vain we boast of



Liberty, And he who sells his sin--gle Right,

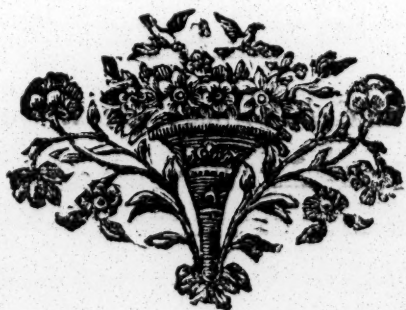


Would sell his Country, if he might.

When Liberty is put to Sale,
For Wine, for Money, or for Ale,
The Sellers must be abject Slaves;
The Buyers, vile designing Knaves:
And't has a Proverb been of old,
The Devil's bought, but to be sold.

This Maxim, in the Statesman's School,
Is always taught, *Divide* and *Rule*.
All Parties are to him a Joke;
While Zealots foam, he fits the Yoke:
When Men their Reason once resume,
'Tis then the Statesman's Turn to fume.

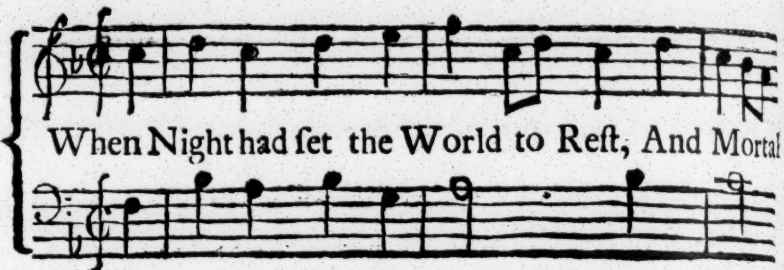
Learn, learn, ye *Britons*, to unite;
Leave off the old exploded Bite;
Henceforth let *Whig* and *Tory* cease,
And turn all Party-Rage to Peace;
Then shall we see a glorious Scene:
And so, God save the King and Queen!



128 *The* MUSICAL MISCELLANY.

Sung in the COMEDY, call'd, *The* WIDOW
BEWITCH'D.

The Tune by Mr. HOLMES.



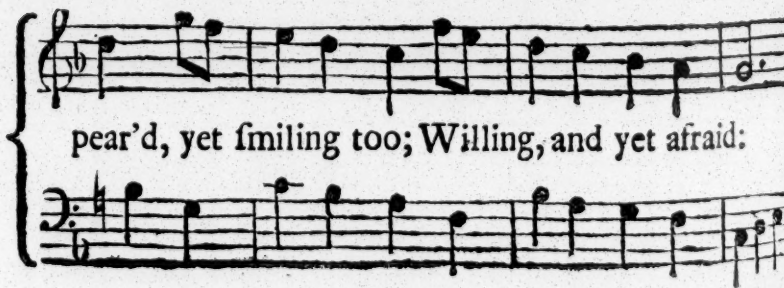
When Night had set the World to Rest, And Mortal



Cares appeas'd; Strait was my longing thoughtful

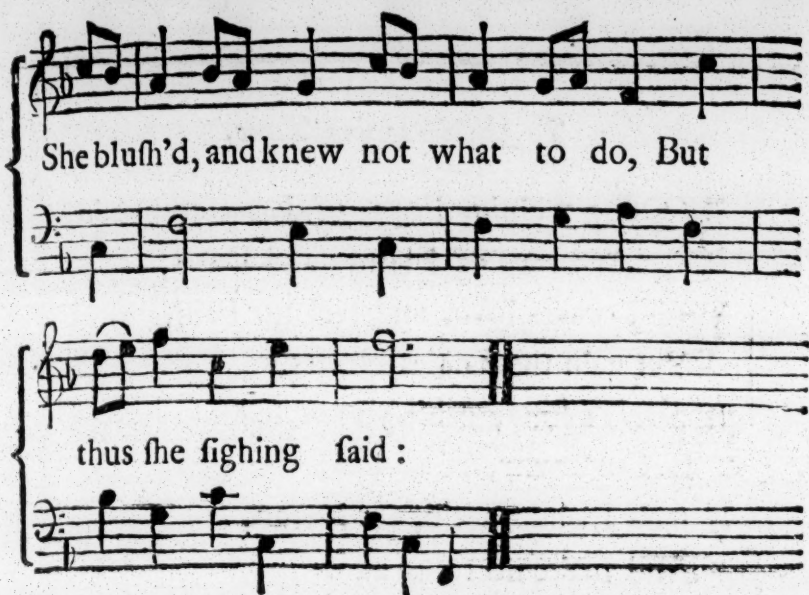


Breast With *Celia's* Image seiz'd. Sad she ap-



pear'd, yet smiling too; Willing, and yet afraid:

She



Cease, *Strephon*, cease; it must not be;

In vain you weep and sigh:

Talk not of Love, or Flames, to me,

For I must still deny.

Do but this wither'd Rose-bud see,

How dead it does appear!

Before 'twas gather'd from the Tree;

You thought it fresh and fair.

Falſe Men, with ſtudied treach'rous Arts,

Fond Innocence betray;

They talk of Charms; and Flames, and Darts;

But mean not what they ſay.

Yet, ah! could *Strephon* faithful prove,

And conſtant to theſe Charms ———

No more, ſaid I, no more, my Love!

But clasp'd her in my Arms.

To the foregoing Tune.

YOUNG whining Fops, of Love complain,
And rave of Flames and Darts,
Whilst others love, and feel no Pain,
Yet gain the Ladies Hearts.
If *Silvia's* kind, can't you be so?
If Coy, why, be so too;
If she's Ill-humour'd, let her go,
And make no more ado.

Then thro' the Town with freedom rove,
First drinking a brisk Pint;
You'll quickly find a kinder Love,
And a more charming Saint.
If none will serve but *Sylvia* fair,
Tho' curst, among the Throng,
May you be bound her Clack to hear,
'Till Cankers eat her Tongue.



The MUSICAL MISCELLANY. 131

The D I S P U T E.

The Words by Mr. BAKER. Set by Mr. WHICHELLO.



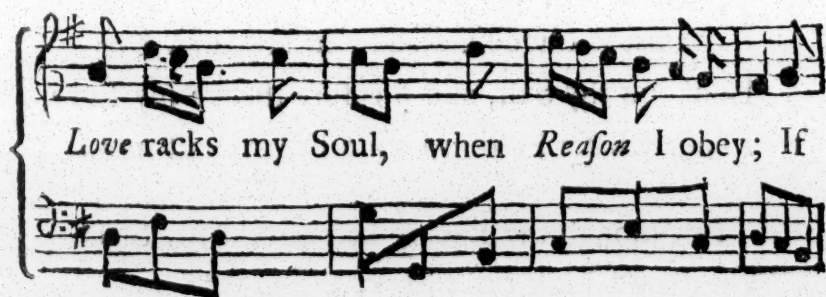
Love bids me go, but *Reason* bids me stay: O!

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The lower staff is in bass clef with the same key signature and time signature. The melody is written on the upper staff, and the bass line is on the lower staff.



why must *Love* and *Reason* disagree?

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with the same key signature. The melody continues on the upper staff, and the bass line is on the lower staff.



Love racks my Soul, when *Reason* I obey; If

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with the same key signature. The melody continues on the upper staff, and the bass line is on the lower staff.



Love I fol-low, *Reason* tortures me.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with the same key signature. The melody continues on the upper staff, and the bass line is on the lower staff.

132 *The MUSICAL MISCELLANY.*

Unhappy Wretch! and must I then endure

This changing Pain for ever in my Mind?

From *this*, or *that*, in vain I seek a Cure:

Ah! could *Love* see! or was but *Reason* blind!

Look down with Pity from your Thrones above,

You *Powers* eternal! infinitely blest!

And from me take my *Reason*, or my *Love*,

Or reconcile them both, and give me Rest.

C O N S T A N C Y.

By Sir *CHARLES SEDLEY*.

To the foregoing Tune.

FEAR not, my Dear; a Flame can never die,
That is once kindled by so bright an Eye.

Look on thy Self, and measure thence my Love,
Think what a Passion such a Form must move.

For though thy Beauty first allur'd my Sight,
Yet now I look on it but as the Light
That led me to the Treasury of thy Mind,
Whose inward Virtue in that Feature shin'd.

That Knot (be confident) will ever last,
Which Fancy ty'd, and Reason has made fast;
So fast, that Time (although it may disarm
Thy lovely Face) my Faith can never harm:

And

The MUSICAL MISCELLANY. 133

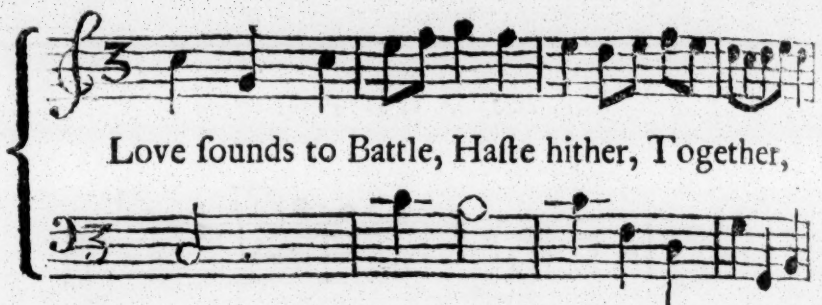
And Age, deluded when it comes, will find
My Love remov'd, and to thy Soul assign'd.
The Passion I have now, shall ne'er grow less:
No, though thy own fair Self should it oppress.

For the F L U T E.



LOVE's REWARD.

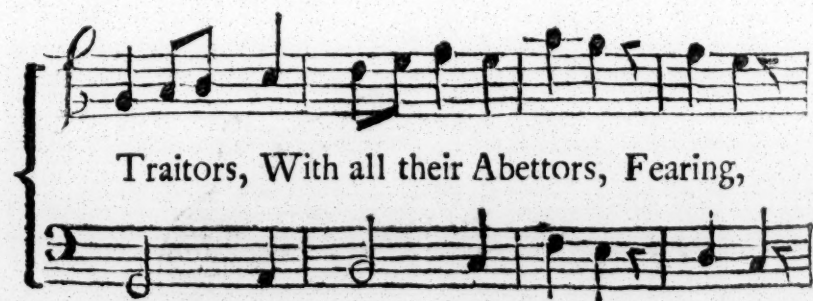
By Mr. LEVERIDGE.



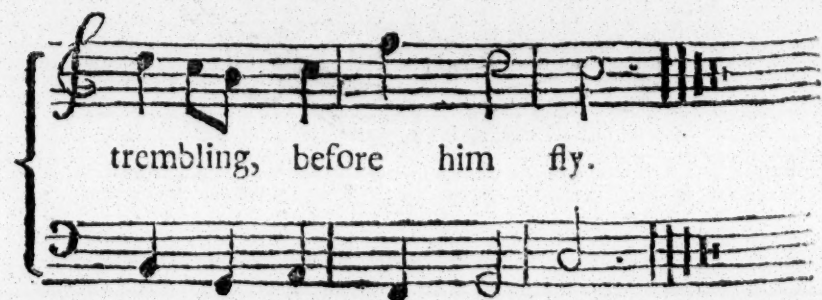
Love sounds to Battle, Haste hither, Together,



His charge is Fa-tal To all who deny; Rebels and



Traitors, With all their Abettors, Fearing,



trembling, before him fly.

Vain

Vain are the Forces
Of Rangers and Changers,
All their Recourse is
To arm with a Quart ;
But when they're boozing,
And freely carouzing,
Laughing, Quaffing,
He wounds the Heart.

To all Deserters,
Annoying, destroying,
He ne'er gives Quarters,
But sets them on fire ;
The Flame past curing,
With Rage they're enduring,
Scorching, burning,
'Till they expire.

But the true Lover,
That fallies, and rallies,
Nor turns a Rover,
But stands to his Arms,
Under Love's Banner,
Shall be crown'd with Honour,
Kissing, Preffing,
And melt in Charms.



136 *The* MUSICAL MISCELLANY.

Translated from the Italian Opera of PHARNACES.

Set by Mr. J. SHEELES.

Slow.

O come, dear fa-tal Hour! And all my Woes re-

move: Death, lead me to thy Bow'r, To which thou'lt

sent my Love. There mixt with happy Shadows, once

more our Souls shall joyn; In blest *Elyzian*

Meadows,

Meadows, I'll live for e--ver thine, I'll live for

e--ver thine.

For the F L U T E .

4/2

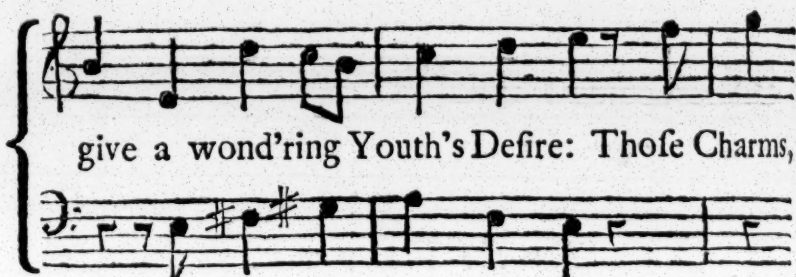


The P E T I T I O N .

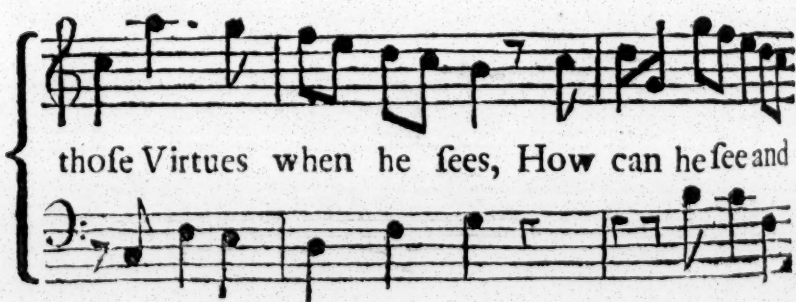
Set by Mr. *ABIEL WHICHELL* O.



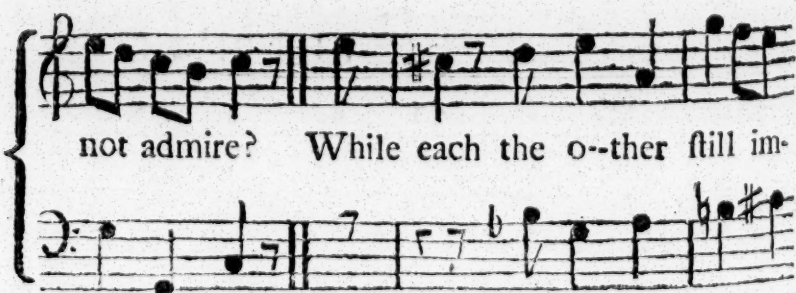
Forgive, fair Creature! form'd to please, For-



give a wond'ring Youth's Desire: Those Charms,

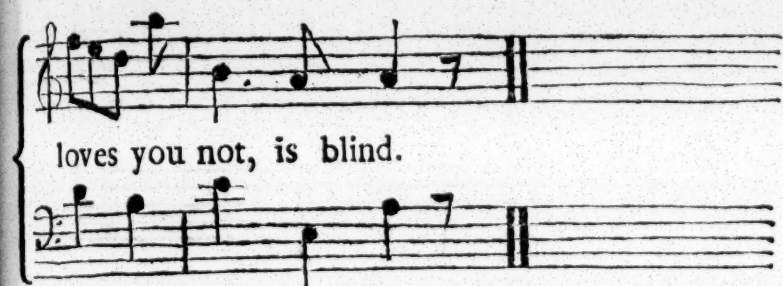
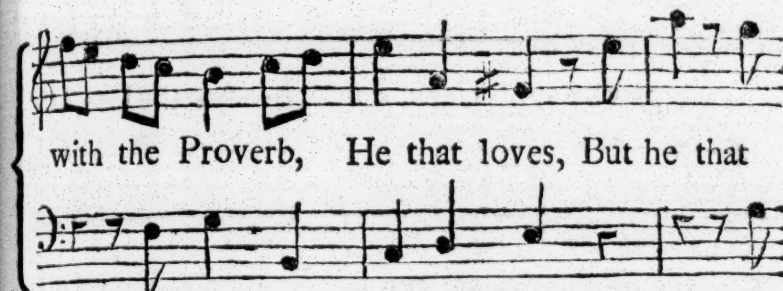


those Virtues when he sees, How can he see and



not admire? While each the o--ther still im-

prove,



To the foregoing Tune.

WHY does my Heart thus restless prove?

What wou'd the tedious Trifler have?

Alas! I fear I'm sick of Love;

The Fool is caught, fair *Myra's* Slave.

Great God of Love, to ease my Pains,

And cure those Ills too late I find,

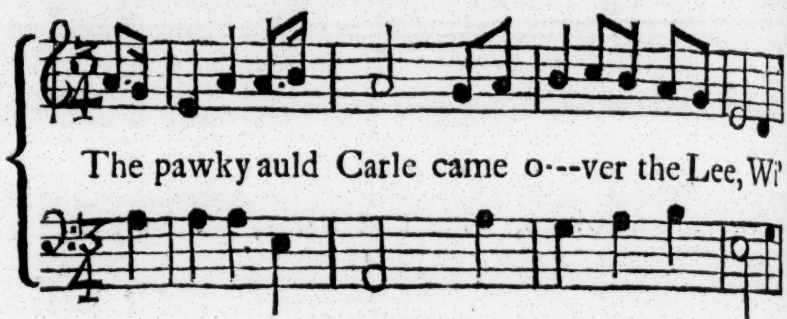
I beg not you wou'd break my Chains,

But in the same my Fair one bind.

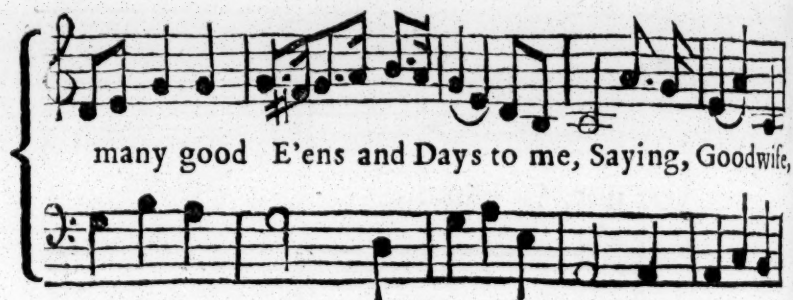


The GABERLUNZIE-MAN.

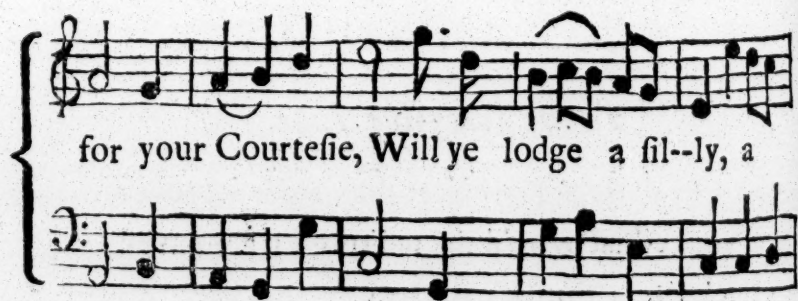
The Words and Tune compos'd by King JAMES V. of Scotland, on occasion of an Adventure of his in Disguise after a Country Girl.



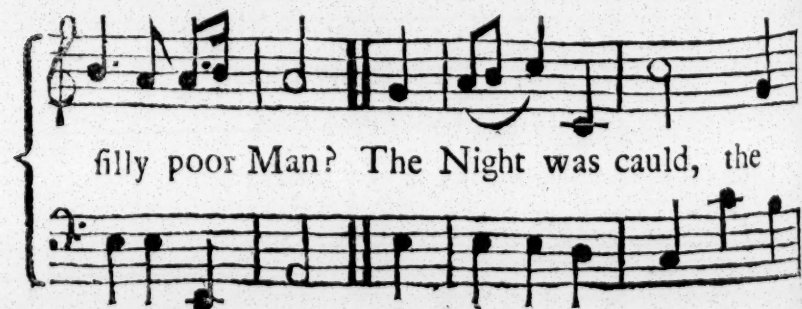
The pawky auld Carle came o---ver the Lee, Wi'



many good E'ens and Days to me, Saying, Goodwife,

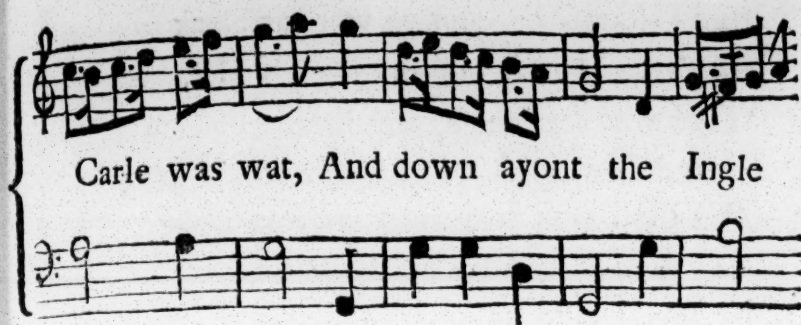


for your Courtesie, Will ye lodge a fil--ly, a

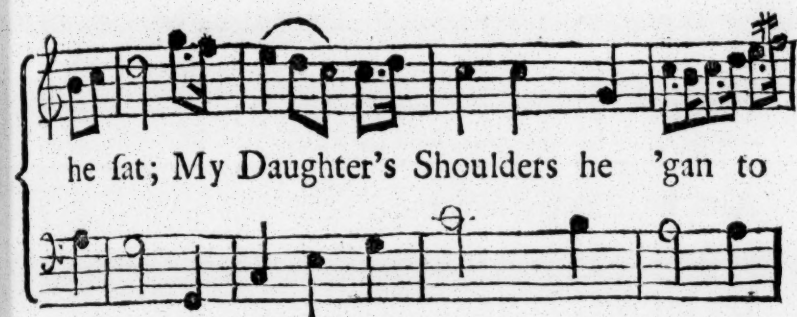


filly poor Man? The Night was cauld, the

The MUSICAL MISCELLANY. 141



Carle was wat, And down ayont the Ingle



he fat; My Daughter's Shoulders he 'gan to



clap, And cadgi--ly ran--ted, ranted and sang.

O wow! quo' he, were I as free,
As first when I saw this Country,
How blyth and merry wad I be!

And I wad never, never think lang.
He grew canty, and she grew fain;
But little did her auld Minny ken
What thir flee twa together were say'n,
When wooing, wooing they were fae thrang.

And

142 *The* MUSICAL MISCELLANY.

And O! quo' he, ann ye were as black
 As e'er the Crown of my Dady's Hat,
 'Tis I wad lay thee by my Back,
 And awa' awa' wi' me thou shou'd gang.
 And O! quoth she, ann I were as white
 As e'er the Snaw lay on the Dike,
 I'd clead me braw, and Lady like,
 And awa', awa' with thee I'd gang.

Between the twa was made a Plot;
 They raise a Wee before the Cock,
 And wylily they shot the Lock,
 And fast, and fast to the Bent are they gane.
 Up the Morn the auld Wife raise,
 And at her Leisure pat on her Claife;
 Syne to the Servants Bed she gaes,
 To speer, to speer for the silly poor Man.

She gaed to the Bed where the Beggar lay,
 The Strae was cauld, he was away,
 She clapt her Hands, cry'd, Waladay,
 For some, for some of our Gear will be gane.
 Some ran to Coffers, and some to Kifts,
 But nought was stown that cou'd be mist,
 She danc'd her lane, cry'd, Praise be blest,
 I have lodg'd, I've lodg'd a leal poor Man.

Since nathing's awa', as we can learn,
 The Kirn's to kirn, and Milk to earn,
 Gae butt the House, Lafs, and waken my Bairn,
 And bid her, bid her come quickly ben.

The Servant gade where the Daughter lay,
The Sheets were cauld, she was away,
And fast to her Goodwife can say,
She's aff with the Gaberlunzie-man.

O fy gar ride, and fy gar rin,
And haste ye find these Traitors again;
For she's be burnt, and he's be slain,
The wearifu' Gaberlunzie-man.
Some rade upo' Horse, some ran a fit,
The Wife was wood, and out o' her Wit;
She cou'd na gang, nor yet cou'd she fit,
But ay, but ay she curs'd and she ban'd.

Mean time far hind out o'er the Lee,
Fu' snug in a Glen, where nane cou'd see,
The twa, with kindly Sport and Glee,
Cut frae, cut frae a new Cheese a Whang:
The Priving was good, it pleas'd them baith,
To lo'e her for ay, he ga'e her his Aith.
Quo' she, To leave thee I will be laith,
My winsome Gaberlunzie-man.

O kend my Minny I were wi' you,
Illfardly wad she crook her Mou,
Sic a poor Man she'd never trow,
After the Gaberlunzie-man.
My Dear, quo' he, ye're yet o'er young,
And ha' na learn'd the Beggar's Tongue,
To follow me fra Town to Town,
And carry the Gaberlunzie on.

144 *The MUSICAL MISCELLANY.*

Wi' Caul and Keel I'll win your Bread,
And Spindles and Whorles for them wha need,
Whilk is a gentle Trade indeed,

To carry the Gaberlunzie---O.

I'll bow my Leg, and crook my Knee,
And draw a black Clout o'er my Eye,
A Cripple, or Blind they will ca' me,

While we, while we shall be merry and sing.

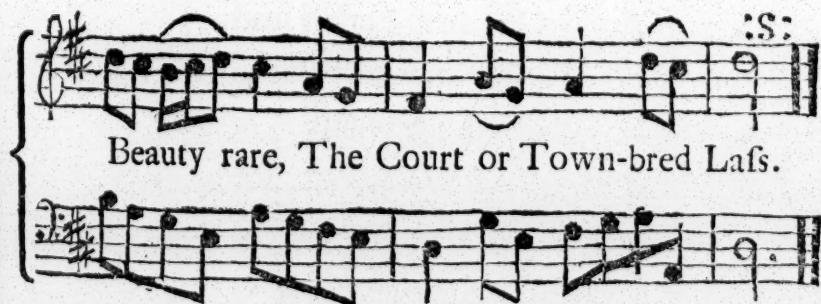
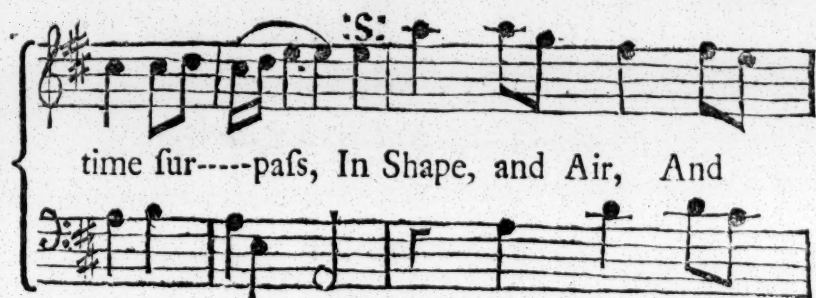
For the FLUTE.



The NUT-BROWN MAID.

The Words by Mr. GRIFFIN.

The Musick by Mr. BARRETT.



And fuch, as proud
Of Gentile Blood,
Her humble Birth upbraid,
Their richeft Veins
No Drop contains,
Like that of the *Nut-brown Maid*.

146 *The* MUSICAL MISCELLANY.

The City Lads,
With Wainfcot Face,
By Parents made a Fool,
Is sent to Dance,
To read *Romance*,
And play the Romp at School:

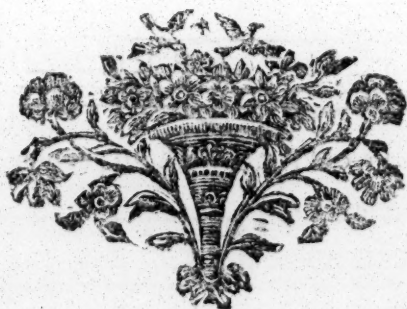
'Till careful Dad
Provides a Lad,
By golden Hopes betray'd,
For Better, for Worfe,
To take the Purfe,
Instead of the *Nut-brown Maid*.

The Courtly She,
Of High Degree,
Adorns her Breast and Head;
Perfumes, and Paints,
Because she wants
The nat'ral White, and Red.

But those that chuse
Such Arts to use,
With all their costly Aid,
Shall never shew
A Cheek, or Brow,
Like that of the *Nut-brown Maid*.

Try all Mankind,
And you shall find,
Tho' ne'er so Rich, or Great,
The Gay, the Grave,
The Young, the Brave,
All love the soft *Brunet*.

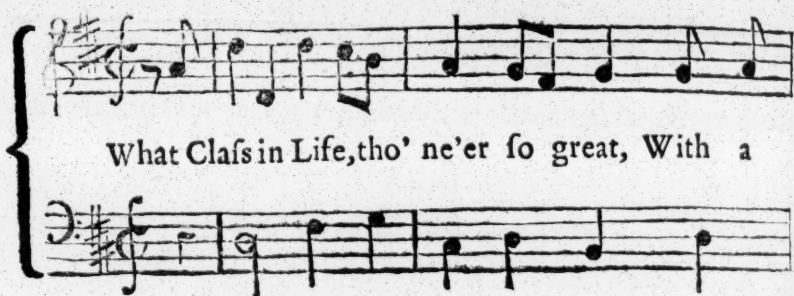
Since none deny
This Truth, then why
Shou'd Love be disobey'd?
Why should not she
A Countess be,
Tho' born but a *Nut-brown Maid*?



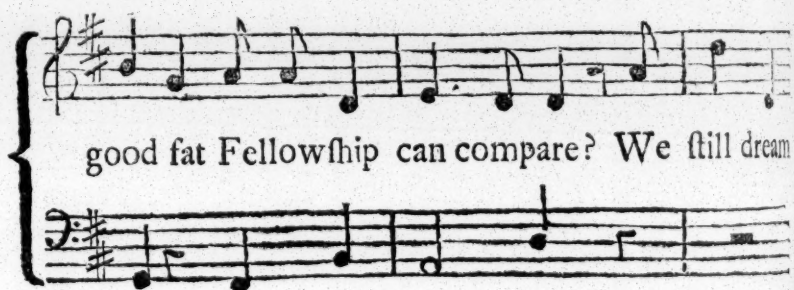
148 *The MUSICAL MISCELLANY.*

*Sung in the Comedy call'd, The HUMOURS
of OXFORD.*

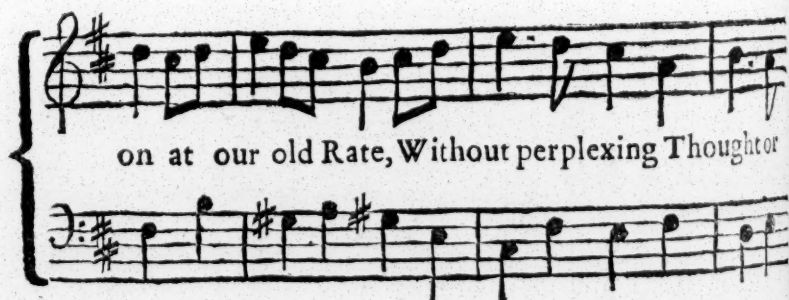
Set by Mr. *CHARGE*. Sung by Mr. *HARPER*.



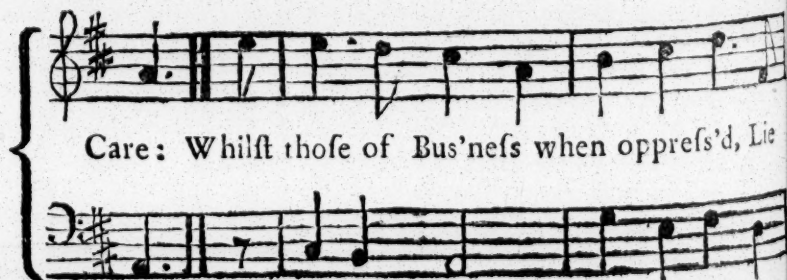
What Clafs in Life, tho' ne'er fo great, With a



good fat Fellowship can compare? We ftill dream



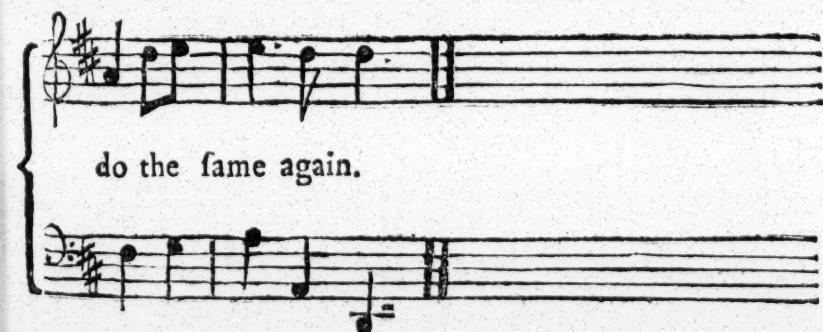
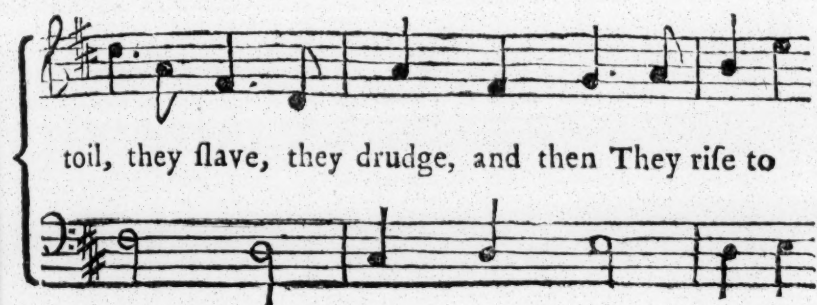
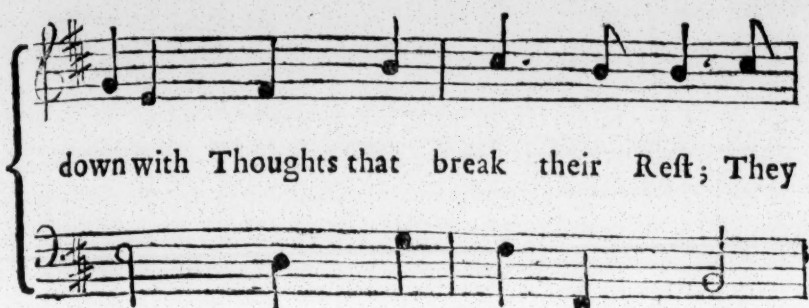
on at our old Rate, Without perplexing Thought or



Care: Whilst thofe of Bus'nefs when opprefs'd, Lie

dow

The MUSICAL MISCELLANY. 149



[Sing this Stanza to the Second Part of the Tune.]

An easier Round of Life we keep,
We eat, we drink, we smook, we sleep,
We reel to Bed, there snore, and then
We rise to do the same again.

L 3

Come,

150 *The* MUSICAL MISCELLANY.

Come, come, come, come let us drink, let us drink,
And give a Loose to Pleasure;
Fill, fill, fill, fill to the Brink, to the Brink,
We know no other Measure.

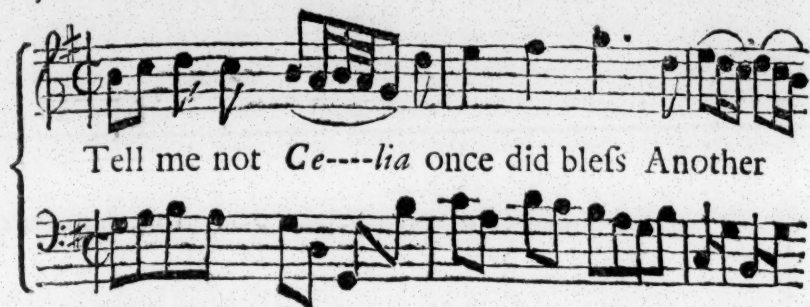
What else, what else have we to do,
In this our easy Station,
But that, but that we please, pursue,
And drink to our Foundation?

For the FLUTE.

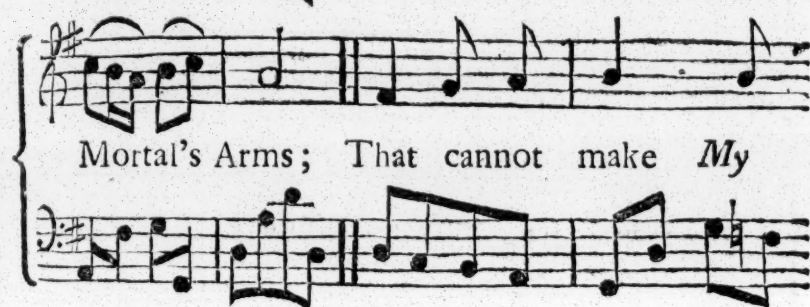


An APOLOGY for Loving a WIDOW.

By GEORGE SEWELL, M. D. Set by Mr. SHEELES.



Tell me not *Ce---lia* once did bless Another



Mortal's Arms; That cannot make *My*



Passion less, Nor mi---ti---gate *Her* Charms.

Shall I refuse to quench my Thirst,
Depending Life to save,
Because some doughty Shepherd first
Has kiss'd the smiling Wave?

No, no; methinks 'tis wond'rous Great,
And suits a Noble Blood,
To have in *Love*, as well as *State*,
A *Taster* to our *Food*.

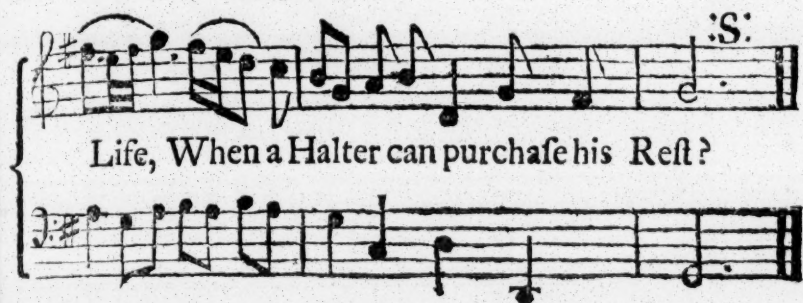
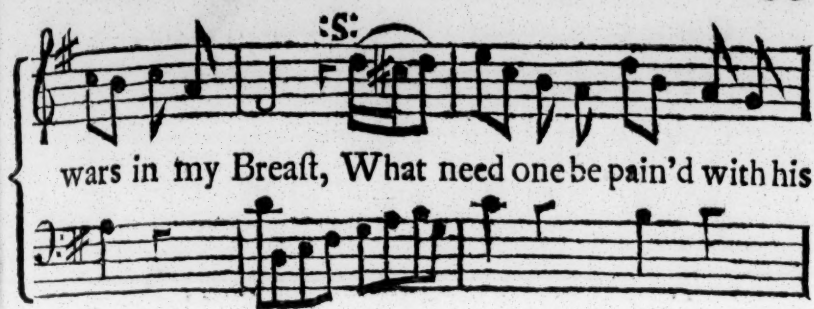


152 *The* MUSICAL MISCELLANY.

The SATYR'S ADVICE to a STOCK-JOBBER.

The Musick by Mr. *HANDEL*.

The MUSICAL MISCELLANY. 153



Sometimes he would stamp, and look wild,

Then roar out a terrible Curse

On Bubbles that had him beguil'd,

And left ne'er a Doit in his Purse.

A Satyr that wander'd along,

With a Laugh to his Raving reply'd:

The Savage maliciously sung,

And jok'd while the Stock-Jobber cry'd.

To Mountains and Rocks he complain'd,

His Cravat was bath'd with his Tears;

The Satyr drew near like a Friend,

And bid him abandon his Fears.

Said he, Have you been at the Sea,

And met with a contrary Wind,

That you rail at fair Fortune so free?

Don't blame the poor Goddess, she's blind.

Come

154 *The MUSICAL MISCELLANY.*

Come hold up thy Head, foolish Wight,
 I'll teach thee thy Loss to retrieve;
 Observe me this Project aright,
 And think not of Hanging, but live.
Hecatiffa, conceited and old,
 Affects in her Airs to seem young,
 Her Jointure yields plenty of Gold,
 And plenty of Nonsense her Tongue :

Lay Siege to her for a short Space,
 Ne'er mind that she's wrinkled or gray;
 Extol her for Beauty and Grace,
 And doubt not of gaining the Day.
 In Wedlock ye fairly may join,
 And when of her Wealth you are sure,
 Make free of the old Woman's Coin,
 And purchase a sprightly young Whore.

To the foregoing Tune.

YE Swains that are courting a Maid,
 Be warn'd and instructed by me;
 Tho' small Experience I've had,
 I'll give you good Counsel, and free.
 All Women are changeable things,
 And seldom a Moment the same:
 As time a Variety brings,
 Their Looks new Humours proclaim.

But

The MUSICAL MISCELLANY. 155

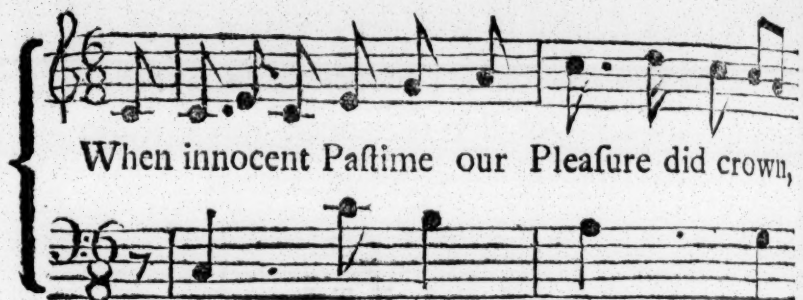
But who in his Love wou'd succeed,
And his Mistress's Favour obtain;
Must mind it, as sure as his Creed,
To make Hay while the Sun is serene.
There's a Season to conquer the Fair,
And that's when they're merry and gay:
To catch the Occasion take care:
When 'tis gone, in vain you'll essay.

For the F L U T E.

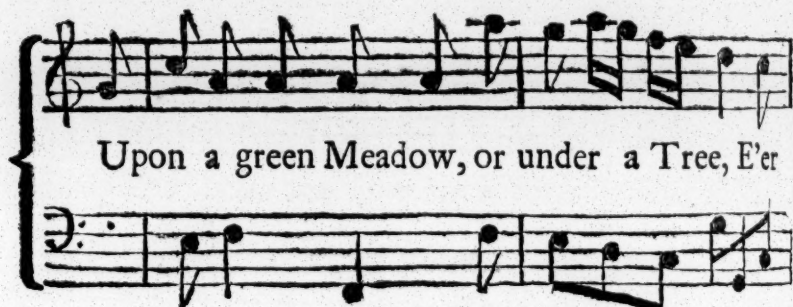


LOVE *inviting* REASON.

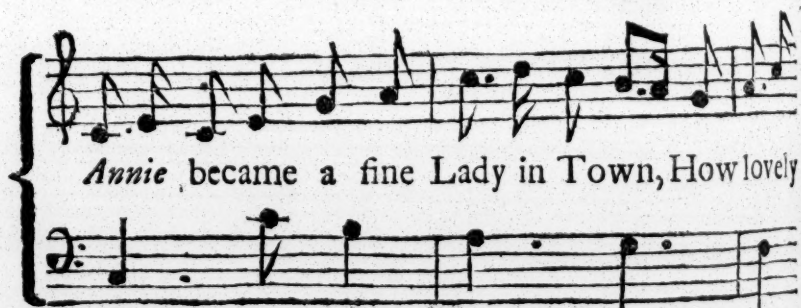
Tune, *O dear Mother!*



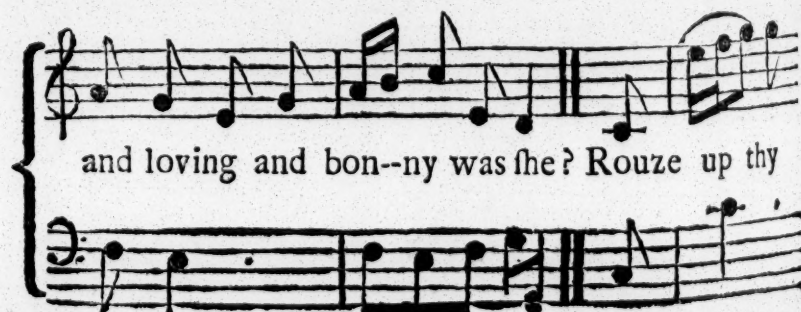
When innocent Pastime our Pleasure did crown,



Upon a green Meadow, or under a Tree, E'er



Annie became a fine Lady in Town, How lovely



and loving and bon--ny was she? Rouze up thy

Reason,

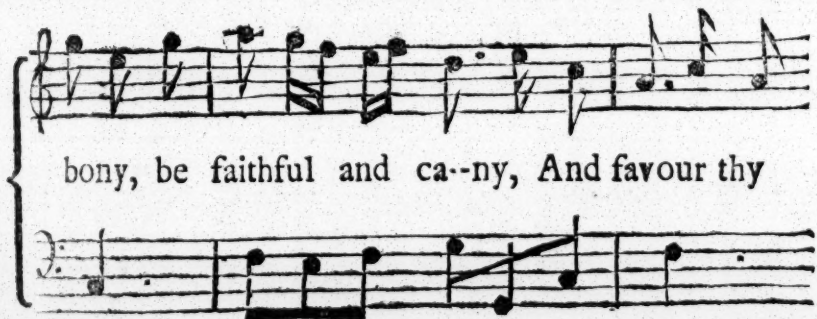
The MUSICAL MISCELLANY. 157



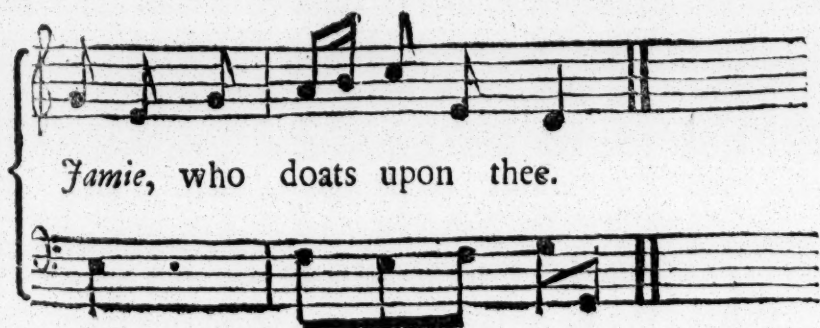
Reason, my beautiful *Annie*, Let ne'er a new



Whim ding thy Fancy a--jee; O! as thou art



bony, be faithful and ca--ny, And favour thy



Jamie, who doats upon thee.

Does

158 *The MUSICAL MISCELLANY.*

Does the Death of a Lintwhite give *Annie* the Spleen?

Can tyning of Trifles be uneasy to thee?

Can Lap-dogs and Monkies draw Tears from those Eeth

That look with Indiff'rence on poor dying me?

Rouze up thy Reason, my beautiful *Annie*,

And do not prefer a Paroquet to me;

O! as thou art bony, be prudent and cany,

And think on thy *Jamie*, who doats upon thee.

Ah! shou'd a new Manto, or *Flanders* Lace-Head,

Or yet a wee Cottie, tho' never so fine,

Make thee grow forgetful, and let his Heart bleed,

That once had some Hope of purchasing thine.

Rouze up thy Reason, my beautiful *Annie*,

And do not prefer your Fleegeries to me;

O! as thou art bony, be solid and cany,

And tent a true Lover that doats upon thee.

Shall a *Paris* Edition of new-fangled *Sany*,

Tho' gilt o'er with Laces and Fringes he be,

By adoring himself, be admir'd by fair *Annie*,

And aim at those Benifons promis'd to me?

Rouze up thy Reason, my beautiful *Annie*,

And never prefer a light Dancer to me;

O! as thou art bony, be constant and cany,

Love only thy *Jamie*, who doats upon thee.

O! think, my dear Charmer, on ilka sweet Hour,

That flade away softly between thee and me,

E'er Squirrels, or Beaus, or Foppery had Pow'r

To rival my Love, and impose upon thee.

Rouze

The MUSICAL MISCELLANY. 159

Rouze up thy Reason, my beautiful *Annie*,
And let thy Desires be all center'd in me;
O! as thou art bony, be faithful and cany,
And love him who's longing to center in thee.

For the F L U T E.



160 *The* MUSICAL MISCELLANY.

HAPPY SOLITUDE.

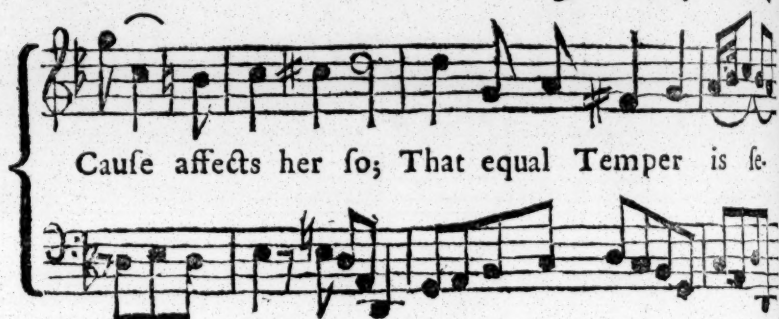
A DIALOGUE.

Set by Mr. J. SHEELES.



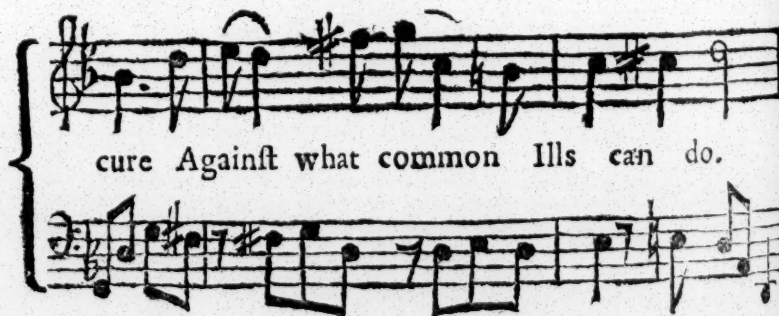
When my A-min--ta weeps, 'tis sure Some mighty

The first system of musical notation for the song 'Happy Solitude'. It consists of two staves, treble and bass clef, with a key signature of one sharp (F#) and a common time signature (C). The melody is written on the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics 'When my A-min--ta weeps, 'tis sure Some mighty' are written below the staves.



Cause affects her so; That equal Temper is fe.

The second system of musical notation, continuing the melody and accompaniment from the first system. The lyrics 'Cause affects her so; That equal Temper is fe.' are written below the staves.



cure Against what common Ills can do.

The third system of musical notation, continuing the melody and accompaniment. The lyrics 'cure Against what common Ills can do.' are written below the staves.



Why does the lovely Nymph complain? Since

The fourth system of musical notation, continuing the melody and accompaniment. The lyrics 'Why does the lovely Nymph complain? Since' are written below the staves.

both have one u---ni---ted Heart; She shou'd in

Justice tell her Pain; I'll ease her Grief,

by bear---ing Part.

She. *Forgive my Weakness, if Concern
Does in my clouded Face appear:
Too soon you may the Cause discern;
For tender Love is apt to fear.
When to the faithless Court you go,
And thousand dazling Beauties see,
Charm'd with the artificial Show,
You'll soon forget your Vows and Me.*

162 *The MUSICAL MISCELLANY.*

He. Blest Innocence! my Soul's Delight!
 For you, unmov'd, I'd Courts despise:
 Th' alluring Prospect's not so bright,
 Nor yields a Lustre like your Eyes.
 May the great Gods confirm my Vow,
 And I their utmost Vengeance feel,
 When at another Shrine I bow,
 Or with unhallowed Incense kneel!

She. *Then from the Hurry let's retire,
 And quit Ambition for the Grove,
 Honour's at best a painted Fire,
 There is no solid Joy, but Love.
 Pan will approve of our Retreat:
 On the soft Grass supinely laid,
 We'll pity those that dare be Great,
 And make a Palace of the Shade.*

Chorus of Both.

Far from the Hurry we'll retire, &c.

Desiring it might Rain to detain his
 MISTRESS.

To the foregoing Tune.

WITH no less various Passions tost,
 Leander view'd the boisterous Main;
 Each rising Wind his Wishes crost,
 Each swelling Wave increas'd his Pain.

My Breast a diff'rent Motive fires;
A different Cause my Fear alarms;
A Calm cou'd favour his Desires,
My fiercer Love expects a Storm.

May louring Clouds and heavy Showers
For once relieve a Lover's Care;
Still to protract my happy Hours,
And keep the beauteous *Cloe* here.
Hide, *Phœbus*, thy officious Light;
Let not one cross intruding Ray
Deprive me of my *Cloe's* Sight,
And rob us of a brighter Day.



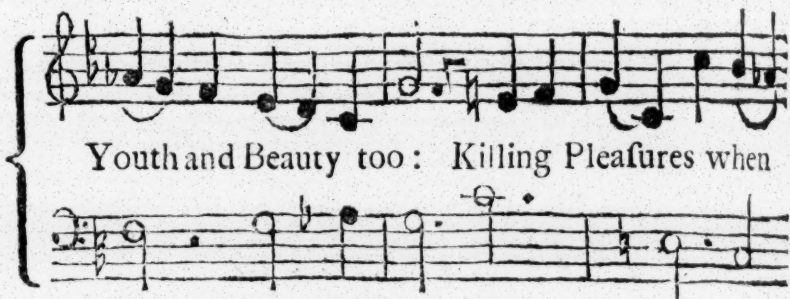
164 *The MUSICAL MISCELLANY.*

Set by Mr. *DIEUPART.*

Slow.



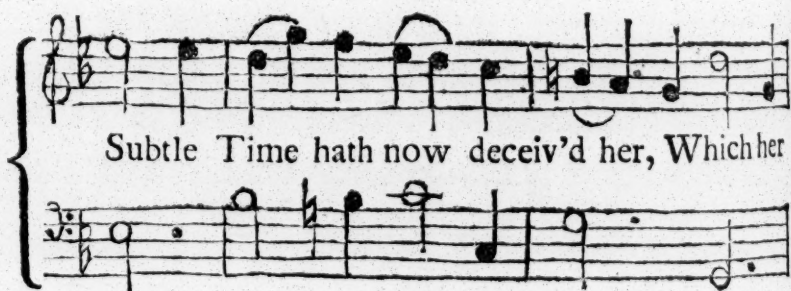
When *Au-re-lia* first I courted, She had



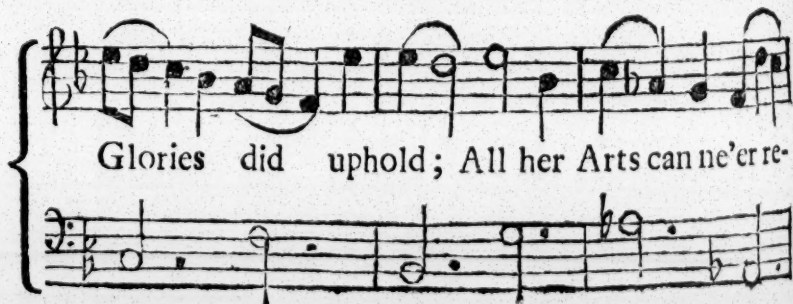
Youth and Beauty too: Killing Pleasures when



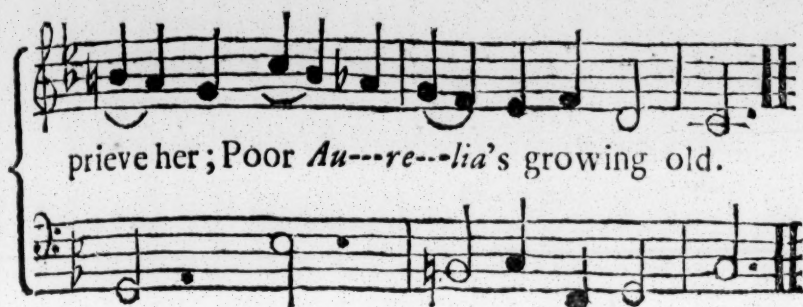
she sported; All her Charms were ever new:



Subtle Time hath now deceiv'd her, Which her



Glories did uphold; All her Arts can ne'er re-



Those airy Spirits which invited,
 Are retir'd, and move no more;
 And those Eyes are now benighted,
 Which were Comets heretofore.
 Want of those abate her Merits:
 Yet I've Passion for her Name:
 Only kind and amorous Spirits
 Kindle and maintain a Flame.

For the FLUTE.

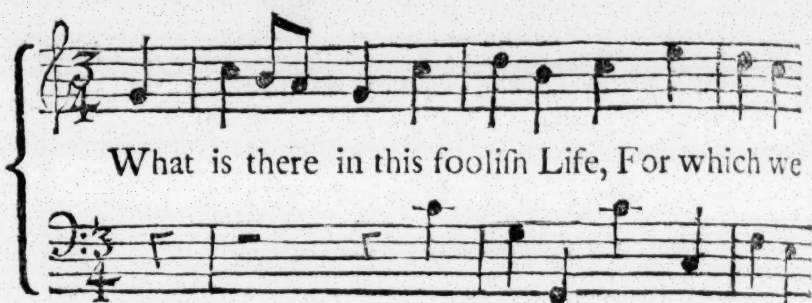
Slow.



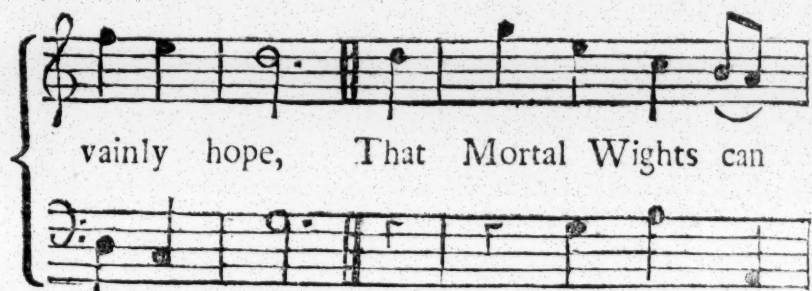
166 *The MUSICAL MISCELLANY.*

In Imitation of the Greek of ANTIPHANES.

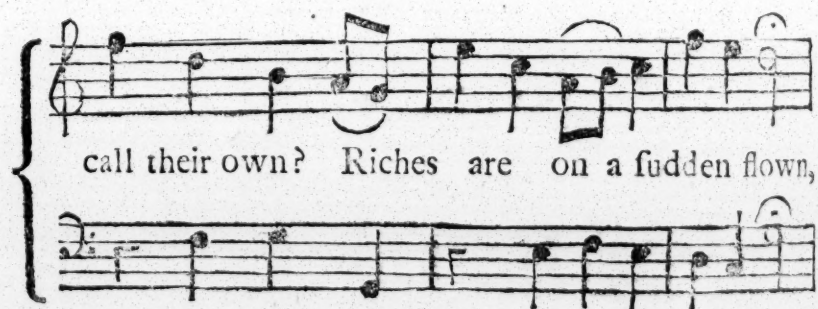
Set by Mr. *ABIEL WHICHELLO.*



What is there in this foolish Life, For which we



vainly hope, That Mortal Wights can



call their own? Riches are on a sudden flown,



And ev'n our Wives e----lope.

We

The MUSICAL MISCELLANY. 167

We cannot find that sought-for Stone,
Nor yet Life's grand Elixir;
Beauty is frail; and as for Fame,
She's grown so slippery a Dame,
No Soul on Earth can fix her.

Health is unwilling long to stay,
And Quacks themselves grow sick;
Honours but small Distinctions make,
What Odds, when Footmen drink and rake,
And Nobles run a-tick?

Some tell you, wise and virtuous Souls
Have th' only certain Good;
But, spite of Philosophick Rules,
Old Age and Croffes make us Fools,
Temptations make us lewd.

Nay, when thou seest the blushing Wine
Red sparkling in thy Hand,
Thou'lt think, at least this Liquor's mine,
Though all the envious Powers combine,
Yet this I dare command.

But ah! a thousand Things fall out,
Betwixt the Lip and Cup;
With Caution put the Glas about,
The coming Pledge hangs still in doubt,
'Till you have drank it up.

But when, delicious through the Throat,
We feel the Stream run down,
We've found the mighty Thing we sought,
That's Ours indeed; that, that dear Draught
We justly call *Our own*.



A N A C R E O N T I C K.

The Words by Dr. PARNELL.

Set by Mr. GALLIARD.

Gay *Bacchus* liking *Estcourt's* Wine, A noble

Meal bespoke us, And for the Guests that were to

dine Brought *Comus*, *Love*, and *Focus*. The God

near *Cupid* drew his Chair; Near *Comus*, *Focus*

plac'd;



The more to please the sprightly God,
 Each sweet engaging *Grace*
 Put on some Cloaths to come abroad,
 And took a Waiter's Place.
 Then *Cupid* nam'd at ev'ry Glass
 A Lady of the Sky;
 While *Bacchus* swore he'd drink the Lads,
 And had it Bumper-high.

Fat *Comus* tost his Brimmers o'er,
 And always got the most;
Jocus took care to fill him more,
 When-e'er he miss'd the Toast.
 They call'd, and drank at ev'ry Touch;
 He fill'd, and drank again;
 And, if the Gods can take too much,
 'Tis said they did so then.

Gay

170 *The MUSICAL MISCELLANY.*

Gay *Bacchus* little *Cupid* stung,
 By reck'ning his Deceits.
 And *Cupid* mock'd his stamm'ring Tongue,
 With all his stagg'ring Gaits :
 And *Jocus* droll'd on *Comus*' Ways,
 And Tales without a Jest ;
 While *Comus* call'd his witty Plays
 But Waggeries at best.

Such Talk soon set 'em all at Odds ;
 And, had I *Homer*'s Pen,
 I'd sing ye, how they drank like Gods,
 And how they fought like Men.
 To part the Fray, the *Graces* fly,
 Who make 'em soon agree ;
 Nay, had the *Furies* Selves been nigh,
 They still were Three to Three.

Bacchus appeas'd, rais'd *Cupid* up,
 And gave him back his Bow ;
 But kept some Darts to stir the Cup
 Where Sack and Sugar flow.
Jocus took *Comus*' rosie Crown,
 And gaily wore the Prize,
 And thrice, in Mirth, he push'd him down,
 As thrice he strove to rise.

Then *Cupid* fought the Myrtle Grove,
 Where *Venus* did recline ;
 And *Venus* close embracing *Love*,
 They join'd to rail at Wine.

And

The MUSICAL MISCELLANY. 171

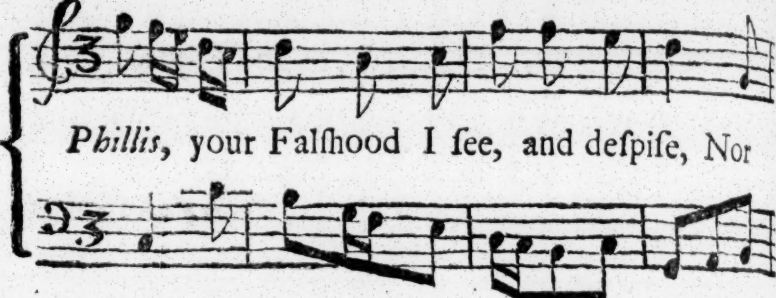
And *Comus* loudly cursing Wit,
Roll'd off to some Retreat,
Where boon Companions gravely sit,
In fat unweildy State.

Bacchus and *Jocus*, still behind,
For one fresh Glafs prepare;
They Kifs, and are exceeding kind,
And vow to be sincere.
But part in Time, whoever hear
This our instructive Song;
For tho' such Friendships may be dear,
They can't continue long.

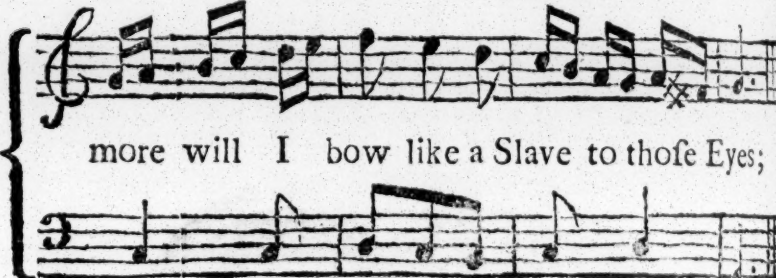


The LOVER RESOLV'D.

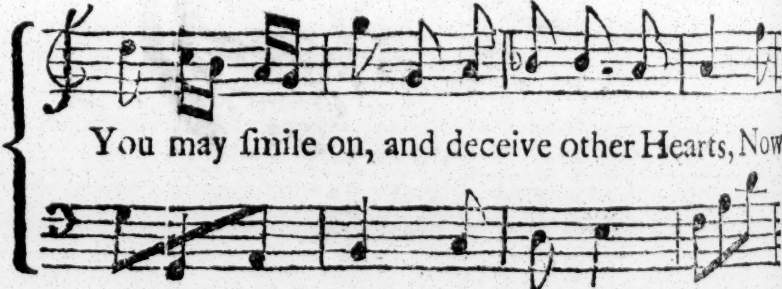
Set by Mr. *LEVERIDGE*.



Phillis, your Falshood I see, and despise, Nor



more will I bow like a Slave to those Eyes;



You may smile on, and deceive other Hearts, Now



mine bids De-fi-ance to Love and his Darts.

Hence

Hence my Devotion I'll pay to God *Mars*,
He will reward all my Toils in the Wars ;
He shall command me, and Fame I'll pursue,
Then farewell, proud Minx, and for ever adieu.

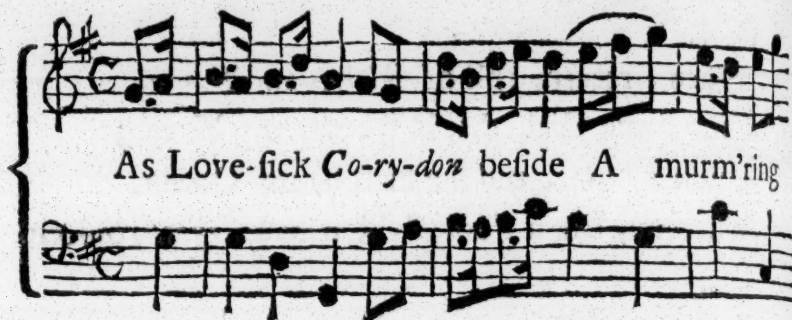
When I return, full of Riches and Fame,
I'll find some Girl, that is worthy my Name ;
Her will I court, and she shall be my Queen,
While thou, like a Fool, dy'st with Envy and Spleen.



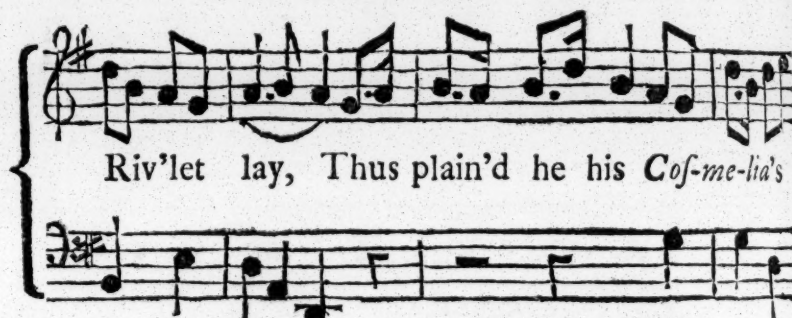
CORYDON'S COMPLAINT.

Tune, Pinkie House. By DAVID RIZZIO.

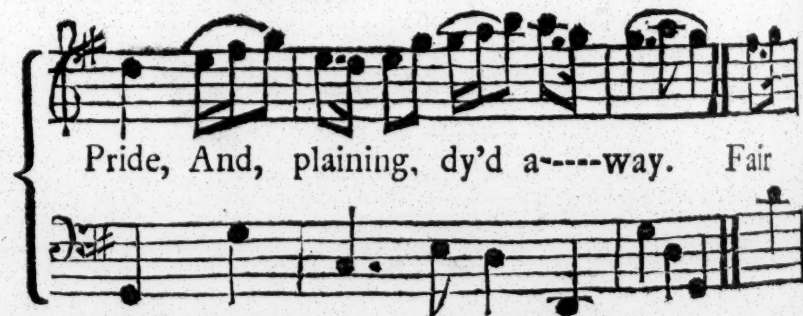
The Words by Mr. MITCHELL.



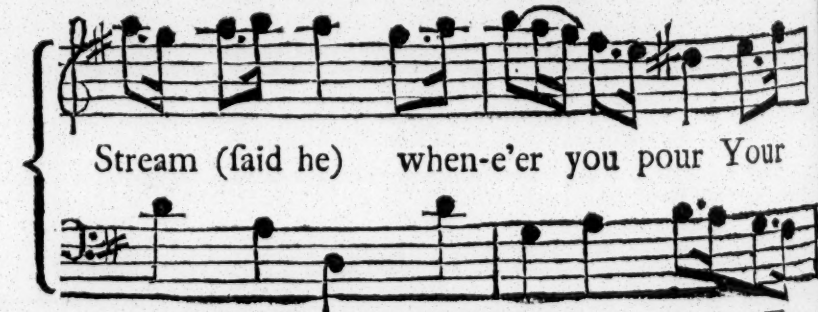
As Love-sick Co-ry-don beside A murm'ring



Riv'let lay, Thus plain'd he his Cos-me-lia's



Pride, And, plaining, dy'd a----way. Fair



Stream (said he) when-e'er you pour Your



And, sitting on the clifty Rocks,
 In melting Songs, exprefs,
 (While as they comb their golden Locks)
 To Trav'lers my Distrefs.
 Say, *Corydon*, an honest Swain!
 The fair *Cosmelia* lov'd,
 While she, with undeserv'd Disdain,
 His constant Torture prov'd.

Ne'er Shepherd lov'd a Shepherdess
 More faithfully than He:
 Ne'er Shepherd yet regarded less
 Of Shepherdess cou'd be.
 How oft to Vallies, and to Hills,
 Did He, alas! complain!
 How oft re-echo'd they his Ills,
 And seem'd to share his Pain!

How

176 *The MUSICAL MISCELLANY.*

How oft, on Banks of stately Trees,
 And on the tufted Greens,
 Ingrav'd he Tales of his Disease,
 And what his Soul sustains!
 Yet fruitless all his Sorrows prov'd,
 And fruitless all his Art!
 She scorn'd the more, the more he lov'd,
 And broke, at last, his Heart.

For the FLUTE.



The MUSICAL MISCELLANY. 177

A DIALOGUE *between* DAMON *and*
CELIMENA.

Set by Dr. PEPUSCH.

CELIMENA.

Passion's but an empty Name,
 Where Respect is wanting:
Damon, you mistake your Aim,
 Hang your Heart, and burn your Flame,
 If you must be ranting.

DAMON.

Love as dull and muddy is
 As decaying Liquor:
 Anger sets it on the Lees,
 And refines it by degrees,
 'Till it works the quicker.

CELIMENA.

Love by Quarrels to beget
 Wisely you endeavour,
 With a grave Physician's Wit,
 Who to cure an Ague-fit,
 Put me in a Fever.

DAMON.

Anger rouses Love to fight,
 And his only Bait is;
 'Tis the Spur to dull Delight,
 And is but an eager Bite,
 When Desire at Height is.

CELIMENA.

If such Drops of Heat can fall
In our wooing Weather,
If such Drops of Heat can fall,
We shall have the Devil and all
When we come together.

For the FLUTE.



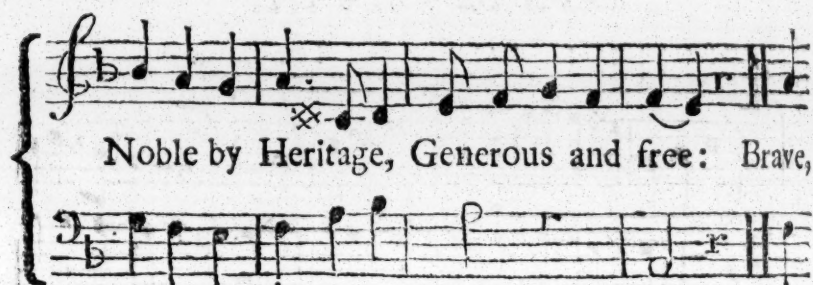
The MAID'S HUSBAND.

Sung by Miss RAFTOR in the CONTRIVANCES.



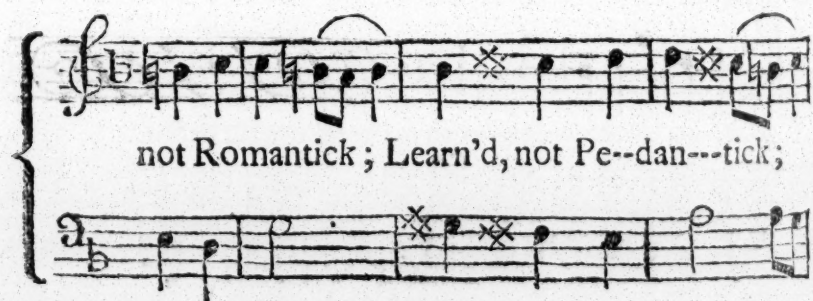
Gentee in Per-son-age, Conduct and Equipage,

The first system of musical notation for the song. It consists of a treble and a bass staff joined by a brace on the left. The key signature has one flat (B-flat) and the time signature is 3/4. The melody in the treble staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass staff begins with a half note G3. There are 'x' marks above the notes G4 and C5 in the treble staff, and above the notes G3 and C4 in the bass staff.



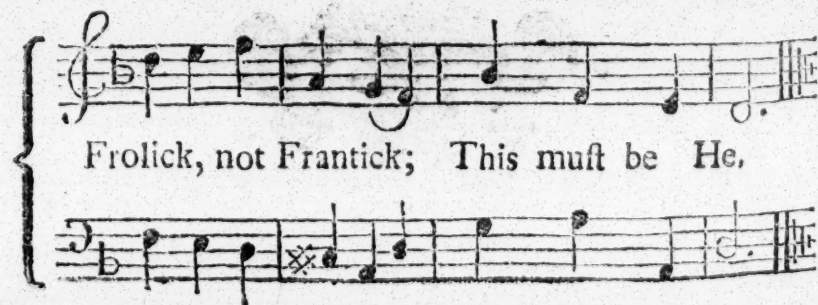
Noble by Heritage, Generous and free: Brave,

The second system of musical notation. The treble staff continues the melody with quarter notes D5, E5, F5, and G5. The bass staff continues with quarter notes D3, E3, F3, and G3. There is an 'x' mark above the note D5 in the treble staff and above the note D3 in the bass staff.



not Romantick; Learn'd, not Pe-dan---tick;

The third system of musical notation. The treble staff features a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass staff features a series of eighth notes: G3, A3, B3, C4, B3, A3, G3. There are 'x' marks above the notes C5 and G4 in the treble staff, and above the notes C4 and G3 in the bass staff.



Frolick, not Frantick; This must be He,

The fourth system of musical notation. The treble staff features a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass staff features a series of eighth notes: G3, A3, B3, C4, B3, A3, G3. There are 'x' marks above the notes C5 and G4 in the treble staff, and above the notes C4 and G3 in the bass staff.

Honour

The MUSICAL MISCELLANY. 181

Honour maintaining,
Meanness disdaining,
Still entertaining,
Engaging and New ;
Neat, but not Finical,
Sage, but not Cynical,
Never Tyrannical,
But ever True.

For the F L U T E.



The CHARMING SAILOR.

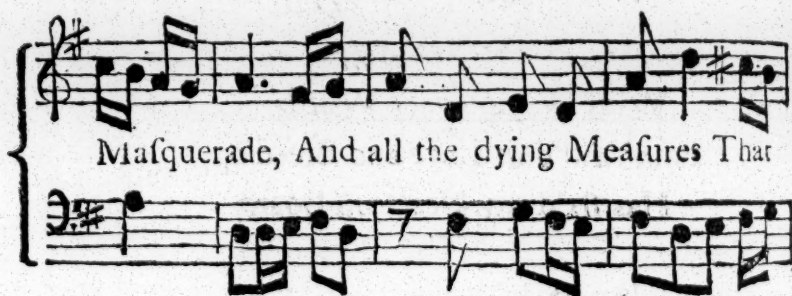
The Words by a L A D Y.

The Tune by Mr. CAREY.



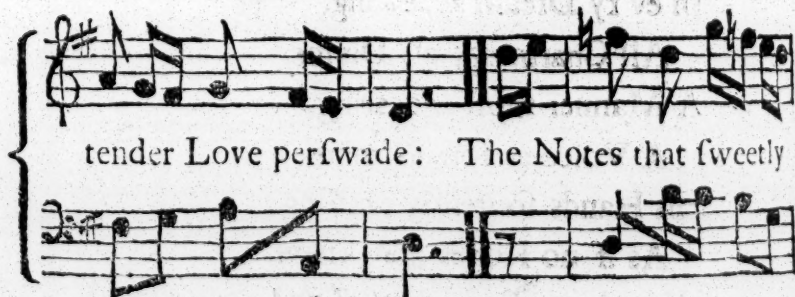
Farewel the fatal Pleasures, The shining

The first system of musical notation for 'The Charming Sailor'. It consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is 4/4. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note D5, and continues with a series of eighth and sixteenth notes.



Masquerade, And all the dying Measures That

The second system of musical notation. The melody continues from the first system, featuring a quarter note E5, followed by eighth notes D5, C5, and B4, then a quarter note A4, and continues with a series of eighth and sixteenth notes.



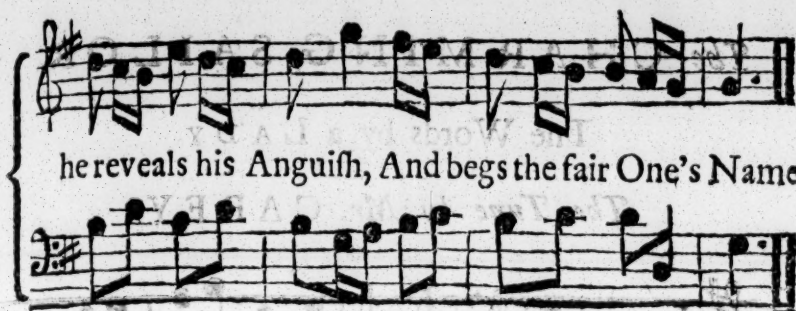
tender Love persuade: The Notes that sweetly

The third system of musical notation. The melody continues with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note D5, and continues with a series of eighth and sixteenth notes.



languish, To aid the Lover's Flame, Whilst

The fourth system of musical notation. The melody continues with a quarter note E5, followed by eighth notes D5, C5, and B4, then a quarter note A4, and continues with a series of eighth and sixteenth notes.



No more you can invite me,
 You sing, alas! in vain;
 No Musick can delight me,
 Tho' *Orpheus* play'd again:
 A lovely Sailor pleading,
 With Wit in every Word,
 Both skill'd in Love and Breeding,
 Has fix'd my Heart on Board.

In ev'ry Dream appearing,
 All Charming, all Divine,
 A Manner most endearing,
 A Voice as soft as mine:
 His Hands so gently pressing,
 As if no Ropes they knew.
 What is my Song confessing!
 It grows a *Billet-doux*.

Some tuneful Voice befriending
 The Fondness of my Heart,
 In mournful Notes descending,
 My Tendernefs impart:

184 *The* MUSICAL MISCELLANY.

Ah! sure he soon will know it,
If Love inspire his Sight;
Those Eyes that made the Poet,
I fear will guess too right.

The INDIFFERENT LOVER.

To the foregoing Tune.

SHOU'D the Nymph I love, disdain me,
And strive to give Despair;
All her Arts shall never Pain me,
For I'll seek a kinder Fair.
Some think it mighty Treasure,
A stubborn Heart to gain;
But theirs be all the Pleasure,
For 'tis not worth the Pain.

ADVICE to a FRIEND in LOVE.

To the foregoing Tune.

PR'YTHEE, *Billy*,
Ben't so silly,
Thus to waste thy Days in Grief:
You say, *Betty*
Will not let ye;
But, can Sorrow give Relief?

Leave

The MUSICAL MISCELLANY. 185

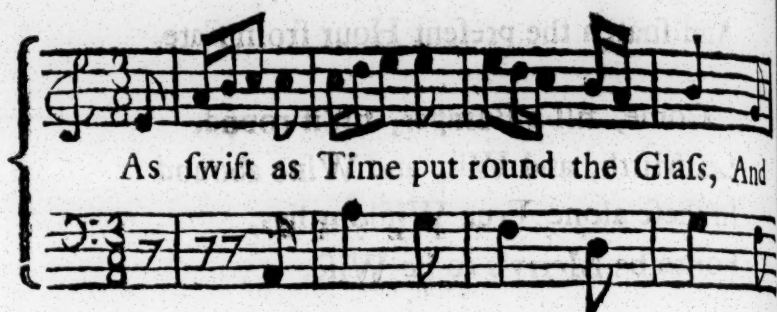
Leave Repining,
Cease your Whining,
Pox on Torment, Grief and Woe;
If she's tender,
— She'll surrender;
If she's tough-----e'en let her go.

For the FLUTE.

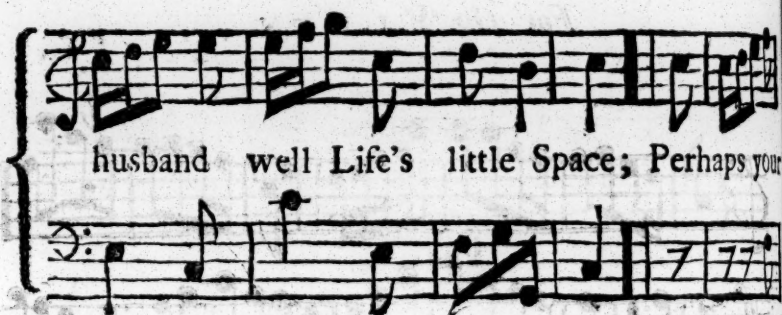


186 *The MUSICAL MISCELLANY.*

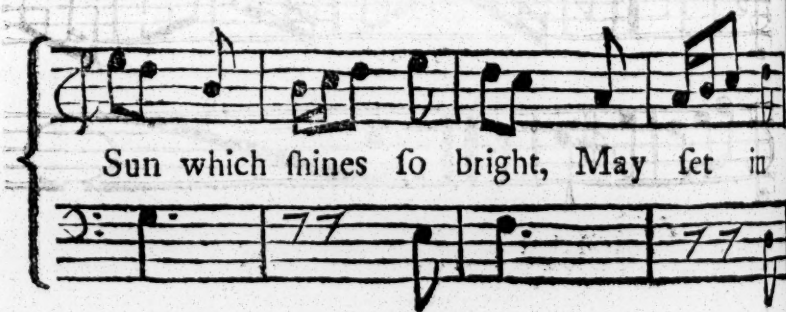
Set by Dr. *PEPUSCH.*



As swift as Time put round the Glass, And



husband well Life's little Space; Perhaps your



Sun which shines so bright, May set in



e-ver--last-ing Night.

The MUSICAL MISCELLANY. 187

Or if the Sun again shou'd rise,
Death, ere the Morn, may close our Eyes.
Then drink before it be too late,
And snatch the present Hour from Fate.

Come, fill a Bumper, fill it round,
Let Mirth, and Wit, and Wine abound.
In these alone True Wisdom lies,
For to be Merry's to be Wise.

For the FLUTE.



CHASTE LUCRETIA.

Set by Mr. J. SHEELES.

Chaste *Lucretia*, when you left me, You of

all things dear be-----rest me; Tho' I

shew'd no Dis-con-tent: Grief is strongest,

And the longest, When too great to find a Vent.

How

The MUSICAL MISCELLANY. 189

How much fiercer is the Anguish,
When we most in secret languish!

Silent Streams are deepest found:

Noisy Grieving

Is deceiving;

Empty Vessels make most Sound.

Had I Words that could reveal it,

Yet I wisely would conceal it;

Tho' the Question be but fair:

Grief and Merits,

Love and Spirits,

Always lose by taking Air.

Guardian Angels still defend you,

And surprizing Joys attend you;

Whilst I'm like the Winter Sun,

Faintly shining,

And declining,

'Till thou, charming Spring, return.

For the FLUTE.



CHASTE LUCRETIA.

Set by Mr. J. SHEELES.



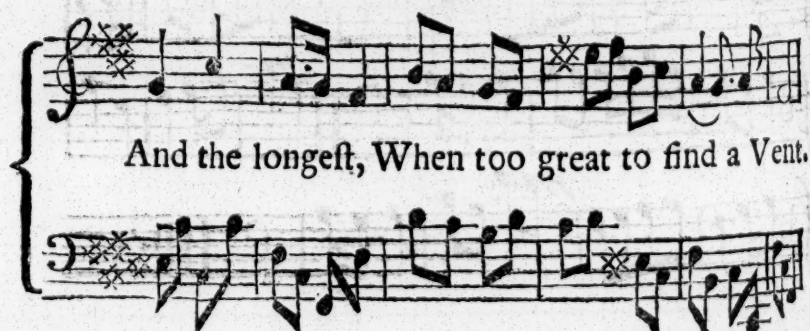
Chaste *Lucretia*, when you left me, You of



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For the FLUTE.



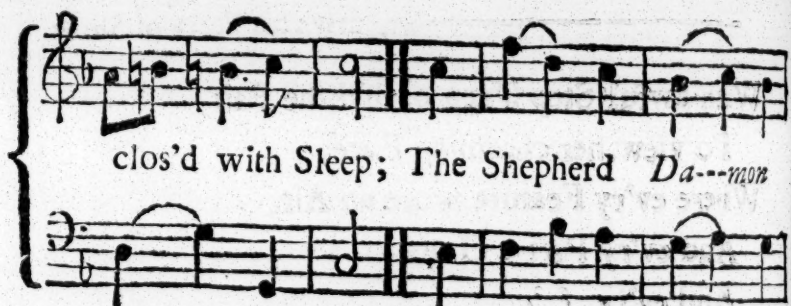
D A M O N and C E L I A.

A Two-part Song.



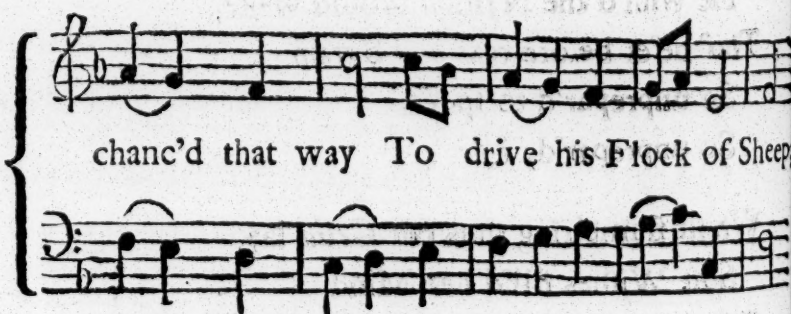
As *Celia* near a Fountain lay, Her Eyelids

As *Celia* near a Fountain lay, Her Eyelids



clos'd with Sleep; The Shepherd *Da---more*

clos'd with Sleep; The Shepherd *Da---more*



chanc'd that way To drive his Flock of Sheep

chanc'd that way To drive his Flock of Sheep

To



To dri



To dri



ve, drive his Flock of Sheep.



ve, drive his Flock of Sheep.

With awful Step h'approach'd the Fair,

To view her charming Face,

Where ev'ry Feature wore an Air,

And ev'ry Part a Grace.

And ev'ry, &c.

His Heart inflam'd with am'rous Pain,

He wish'd the Nymph would wake,

Tho' ne'er before was any Swain

So unprepar'd to speak.

So unprepar'd, &c.

Whilst slumb'ring thus fair *Celia* lay,

Soft Wishes fill'd her Mind,

She cry'd, Come *Thyrsis*, come away,

For now I will be kind,

For now, &c.

Damon

192 *The MUSICAL MISCELLANY.*

*Damon embrac'd the lucky Hit,
And flew into her Arms;
He took her in the yielding Fit,
And rifl'd all her Charms.
And rifl'd, &c.*

Duetto for FLUTES.



The MUSICAL MISCELLANY. 193

A BALLAD on *QUADRILLE*.

Set by Dr. PEPUSCH.

When as Corruption hence did go, And left the
Nation free; When *Ay* said *Ay*, and *No* said
No, Without or Place or Fee. Then *Satan* think-
ing Things went ill, Sent forth his Spi-----rit
call'd, *Quadrille*, *Quadrille*, *Quadrille*, *Quadrille*.
O Kings,

Kings, Queens and Knaves, made up his Pack,
And four fair Suits he wore;

His Troops they were with Red and Black
All blotch'd and spotted o'er;

And ev'ry House, go where you will,
Is haunted by this Imp, *Quadrille*, &c.

Sure Cards he has for every Thing,
Which well *Court-Cards* they name,
And Statesman-like, calls in the King,
To help out a bad Game;
But if the Parties manage ill,
The King is forc'd to lose *Codille*, &c.

When Two and Two were met of old,
Tho' they ne'er meant to marry,
They were in *Cupid's* Books enroll'd,
And call'd a *Party Quarree*;
But now, meet when and where you will,
A *Party Quarree* is *Quadrille*, &c.

The Commoner, the Knight, and Peer,
Men of all Ranks and Fame,
Leave to their Wives the only Care
To propagate their Name;
And well that Duty they fulfil,
While the good Husband's at *Quadrille*, &c.

When Patients lie in piteous Case,
In comes th' *Apothecary*;
And to the Doctor cries, Alas!
Non debes Quadrillare:

The Patient dies without a Pill,
For why? The Doctor's at *Quadrille*, &c.

Should *France* and *Spain* again grow loud,
The *Muscovite* grow louder;
Britain, to curb her Neighbours proud,
Wou'd want both Ball and Powder;
Must want both Sword and Gun to kill;
For why? The General's at *Quadrille*, &c.

The King of late drew forth his Sword,
(Thank 'God 'twas not in Wrath!)
And made, of many a Squire and Lord,
An unwash'd Knight of *Bath*:
What are their Feats of Arms and Skill?
They're but nine Parties at *Quadrille*, &c.

A Party late at *Cambray* met,
Which drew all *Europe's* Eyes;
'Twas call'd in *Post-Boy* and *Gazette*,
The *Quadruple Allies*.

But some-body took something ill,
So broke this Party at *Quadrille*, &c.

And now, God save this noble Realm,
And God save eke *Hanover*;
And God save those who hold the Helm,
When as the King goes over;
But let the King go where he will,
His Subjects must play at *Quadrille*, &c.



A D V I C E *to a* L O V E R.

The Words by Mr. YALDEN. Set by Mr. DIEUPART.

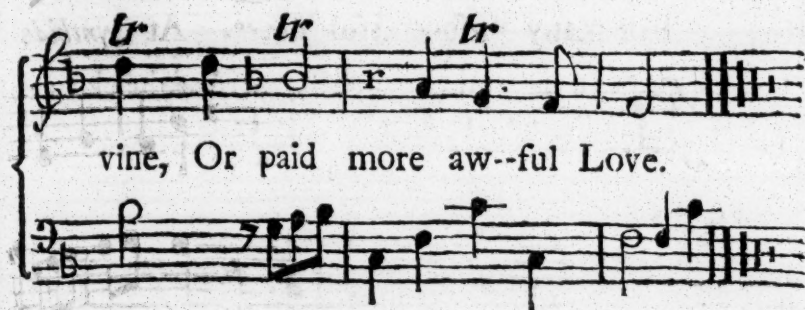
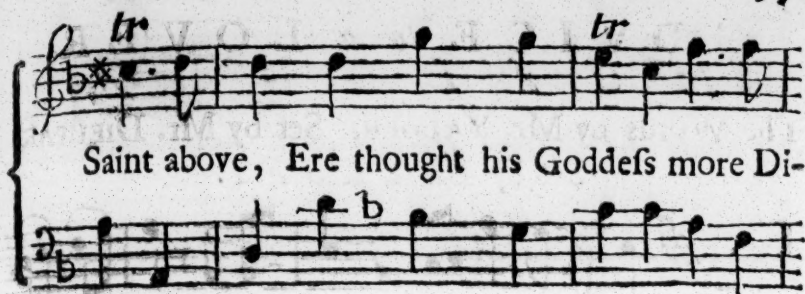
For many unfucceessful Years, At Cynthia's

Feet I lay ; Batt'ring them often with my Tears ; I

sigh'd, but durst not pray. No prostrate

Wretch, be--fore the Shrine Of some lov'd

Saint



Still the disdainful Nymph look'd down,
 With coy insulting Pride;
 Receiv'd my Passion with a Frown,
 Or turn'd her Head aside.

Then *Cupid* whisper'd in my Ear,
 " Use more prevailing Charms;
 " You modest whining Fool, draw near,
 " And clasp her in your Arms.

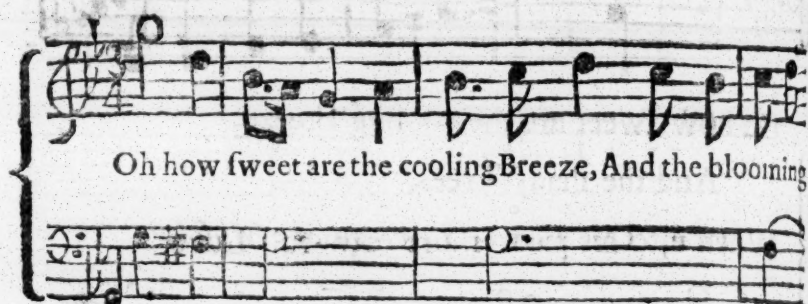
" With eager Kisses tempt the Maid,
 " From *Cynthia's* Feet depart;
 " The Lips he briskly must invade,
 " That wou'd possess the Heart.

With that, I shook off all the Slave,
 My better Fortunes try'd;
 When *Cynthia* in a Moment gave,
 What she for Years deny'd.

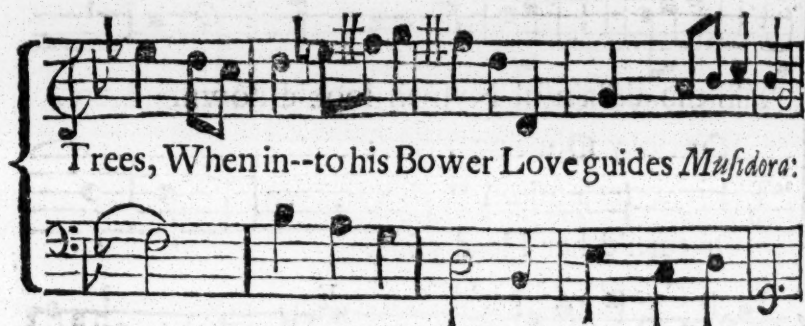


M U S I D O R A.

Set by Dr. *C R O F T.*

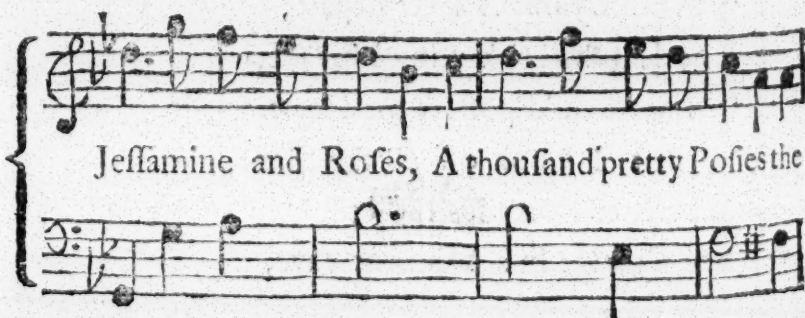


Oh how sweet are the cooling Breeze, And the blooming



Trees, When in--to his Bower Love guides *Musidora*:

When we meet there, the Nightingales
Sing pretty Tales,
Mistaking my Dear for their Goddess *Aurora*.



Jeffamine and Roses, A thousand pretty Posies the

The MUSICAL MISCELLANY. 199



Summer's Queen discloses, And strews as she walks.



Oh how sweet are the cooling Breeze,
And the shady Trees,
When into his Bower Love guides *Musidora*.



Passion, Devotion, she gains with each Motion, Lutes



too, and Flutes too, are heard when she talks, Oh *Venus!*



[End with the First Part.]



Set by Mr. *DIEUPART.*

If Love such a

Passion as mine, Wou'd kin--dle in Celia's

Breast, And with equal Desire, Her Heart wou'd in-

spire, If Love such a Passion as mine, Wou'd kindle

The MUSICAL MISCELLANY. 201



in Celia's Breast, And with equal Desire, Her



Heart wou'd inspire, No Mortal cou'd then be more



blest, No Mortal cou'd then be more blest. If



Love such a Passion as mine, Wou'd kin---dle in



Celia's Breast, And with equal Desire, Her Heart

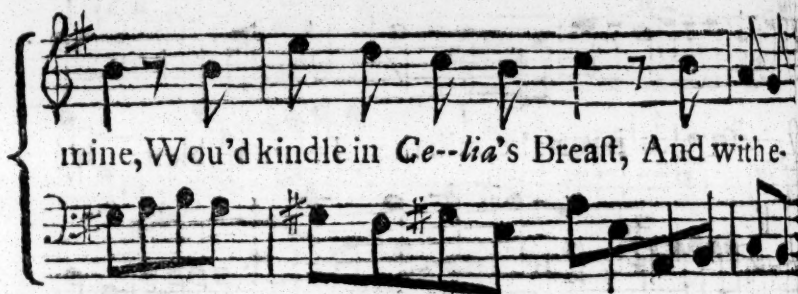




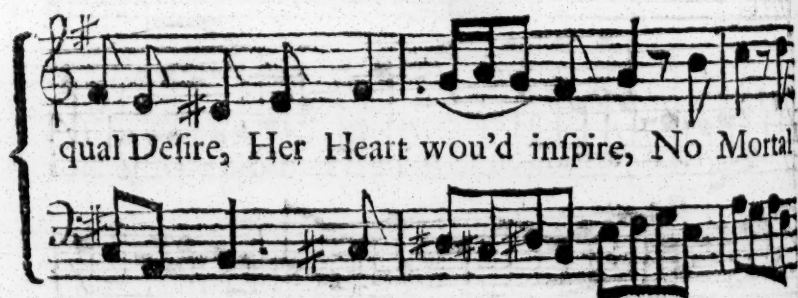
wou'd inspire, Her Heart wou'd inspire, No Mortal



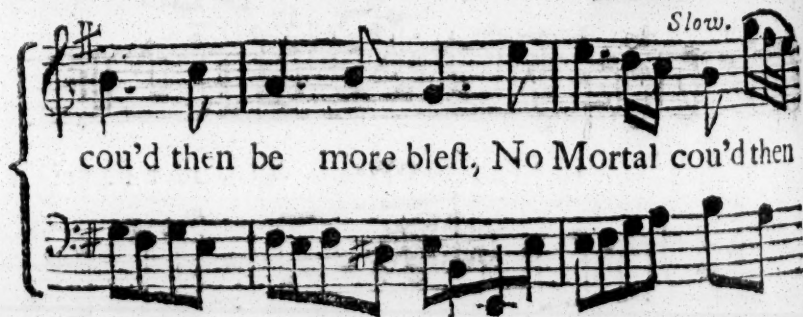
cou'd then be more blest. If Love such a Passion as



mine, Wou'd kindle in Ce--lia's Breast, And with-



qual Desire, Her Heart wou'd inspire, No Mortal



cou'd then be more blest, No Mortal cou'd then



For the FLUTE.

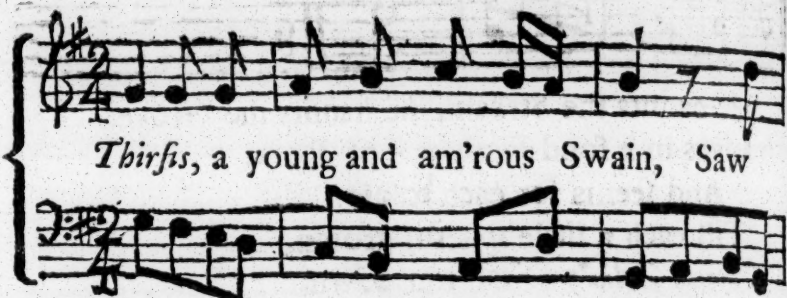


Slow.

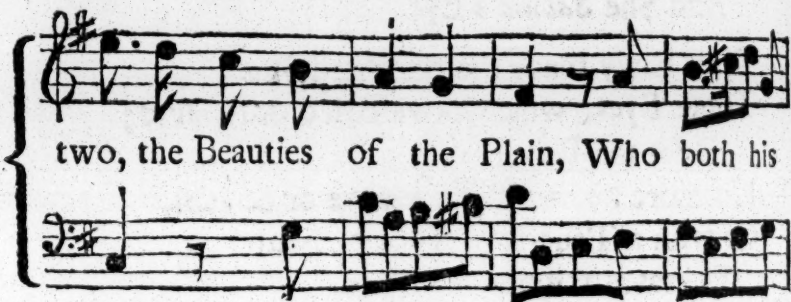


The Words by Dr. *PARNELL.*

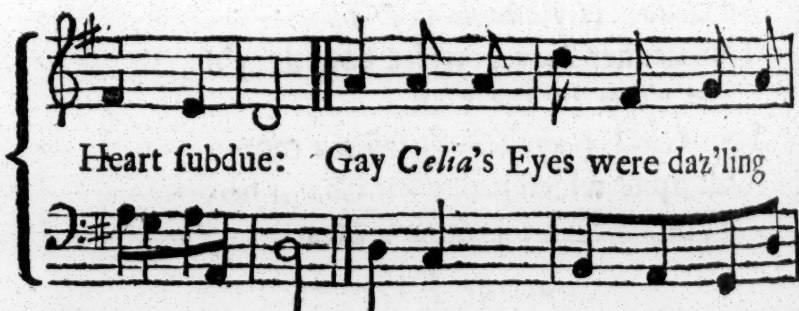
Set by Dr. *PEPUSCH.*



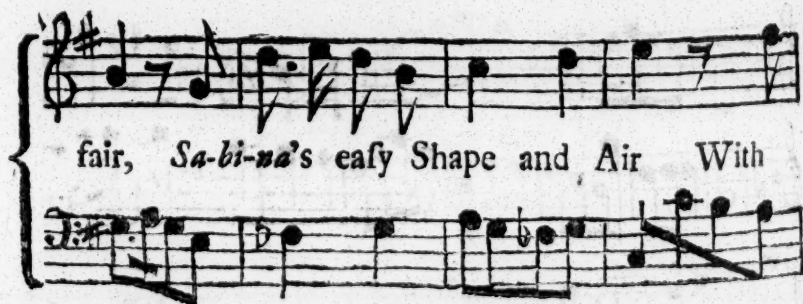
Thirfis, a young and am'rous Swain, Saw



two, the Beauties of the Plain, Who both his

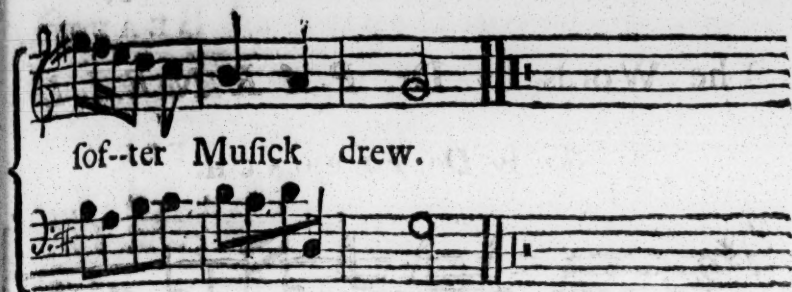


Heart subdued: Gay *Celia's* Eyes were daz'ling



fair, *Sa-bi-na's* easy Shape and Air With

softer



fos-ter Musick drew.

He haunts the Stream, he haunts the Grove,
Lives in a fond Romance of Love,
And seems for each to die;
'Till each a little spiteful grown,
Sabina Celia's Shape ran down,
And She *Sabina's* Eye.

Their Envy made the Shepherd find
Those Eyes, which Love cou'd only blind;
So set the Lover free:
No more he haunts the Grove or Stream,
Or with a True-love Knot or Name
Engraves a wounded Tree.

Ah *Celia!* (fly *Sabina* cry'd)
Tho' neither Love, we're both deny'd:
Let either fix the Dart.
Poor Girl! (says *Celia*) say no more;
That Spite which broke his Chains before,
Wou'd break the other's Heart.

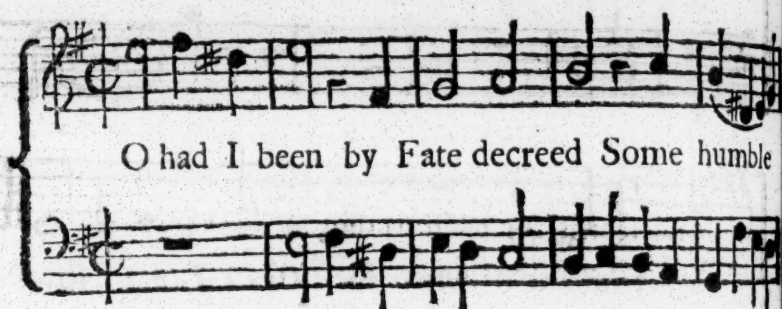
For the FLUTE.



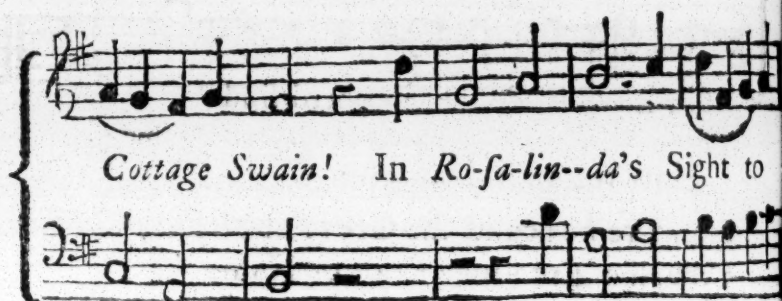
The DIVINE RIGHT of BEAUTY.

The Words by Mr. *BAKER*.

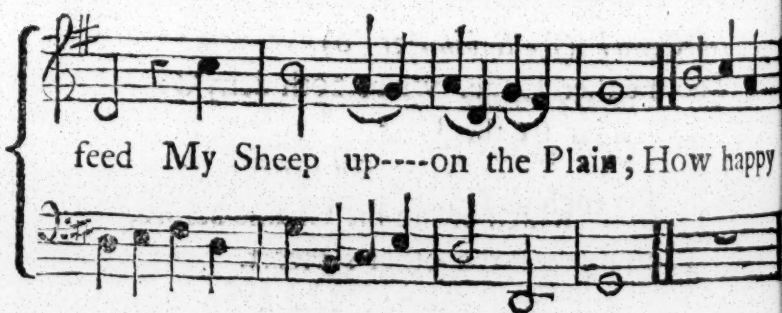
Set by Mr. *ABIEL WHICHELLO*.



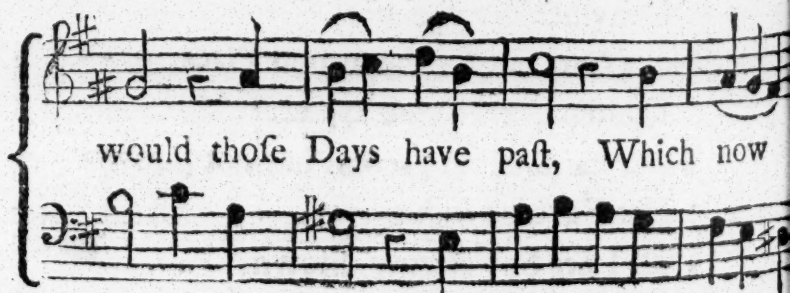
O had I been by Fate decreed Some humble



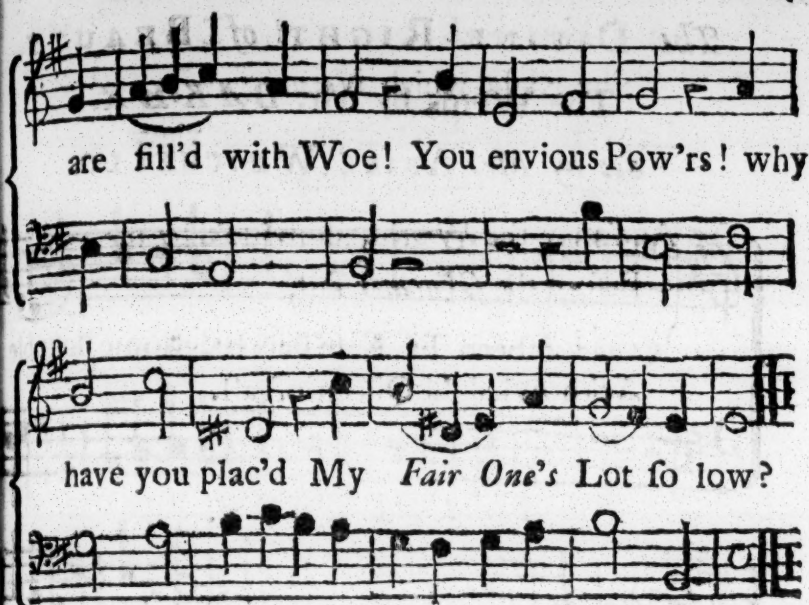
Cottage Swain! In *Ro-sa-lin--da's* Sight to



feed My Sheep up----on the Plain; How happy



would those Days have past, Which now



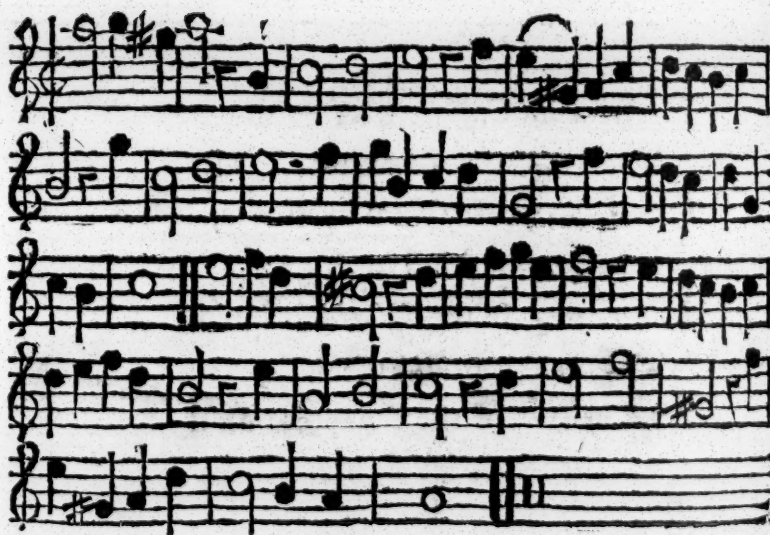
How fottish *Custom* over-rules
 The Force of *Nature's* Law!
 Begun, and carry'd on by Fools,
 It keeps Mankind in Awe:
Nature to rule the *World* design'd
 The *Generous* and the *Fair*,
 But *Custom* has the Sway confin'd
 To such as *Wealthy* are.

Each Charm in *Rosalinda's* Face
 Convincingly declares,
 None can, but for the second Place,
 Contend, when she appears.
 Then 'cause blind *Fortune* has not thrown
 Her Favours in her way,
 Shall I her Sov'reignty disown,
 And scruple to obey?

Ah!

Ah! No:---- *Dominion* is her Due,
The Right which *Nature* gave;
Let him who dares dispute, but view
Her Eyes, ---- and be her Slave;
And may the World, convinc'd by me,
Before the *Charmer* fall,
Whose *Beauty* makes her fit to be
Acknowledg'd Queen of all.

For the FLUTE.



The End of the Fifth Volume.

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